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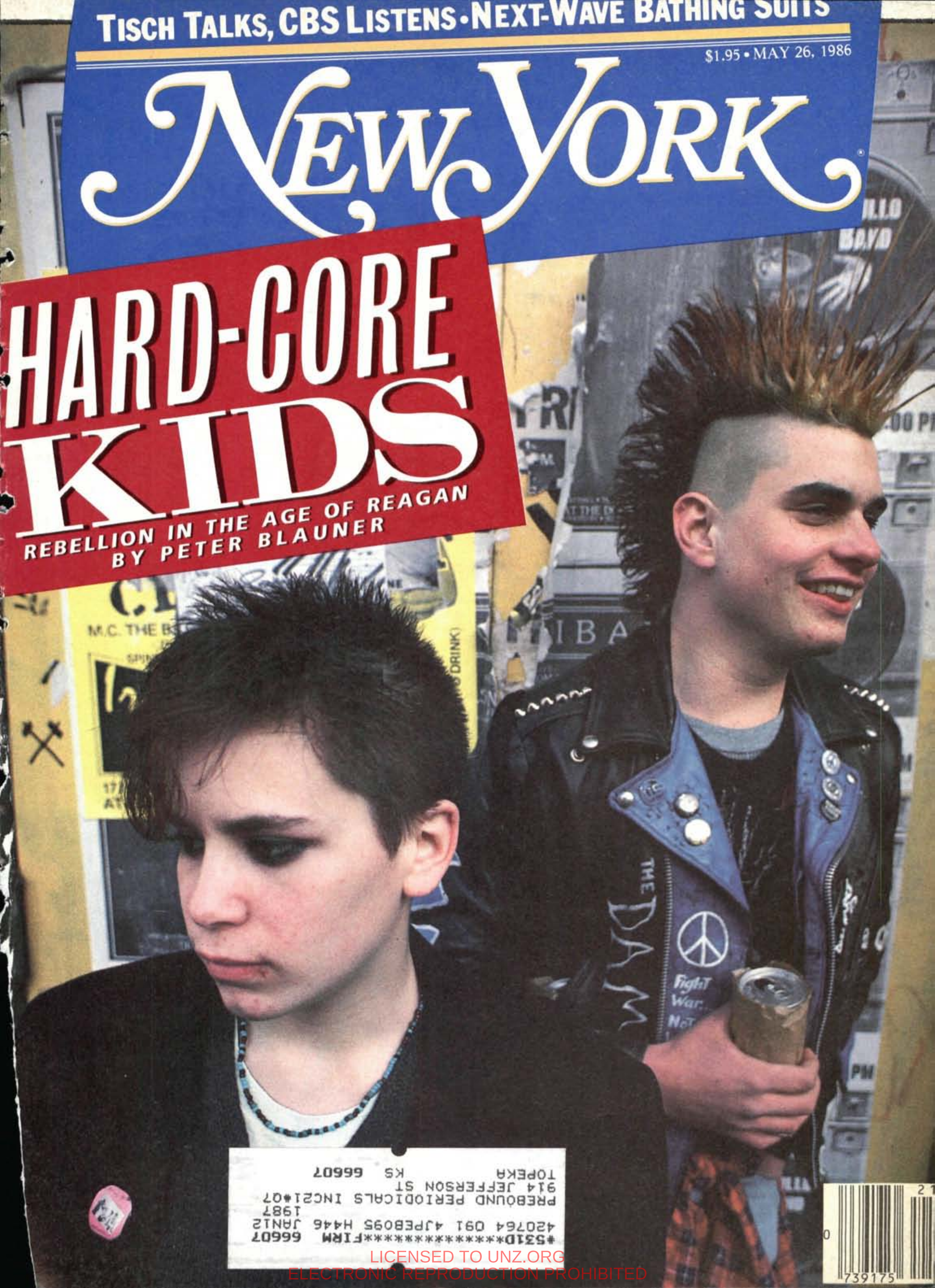
BY PETER BLAUNER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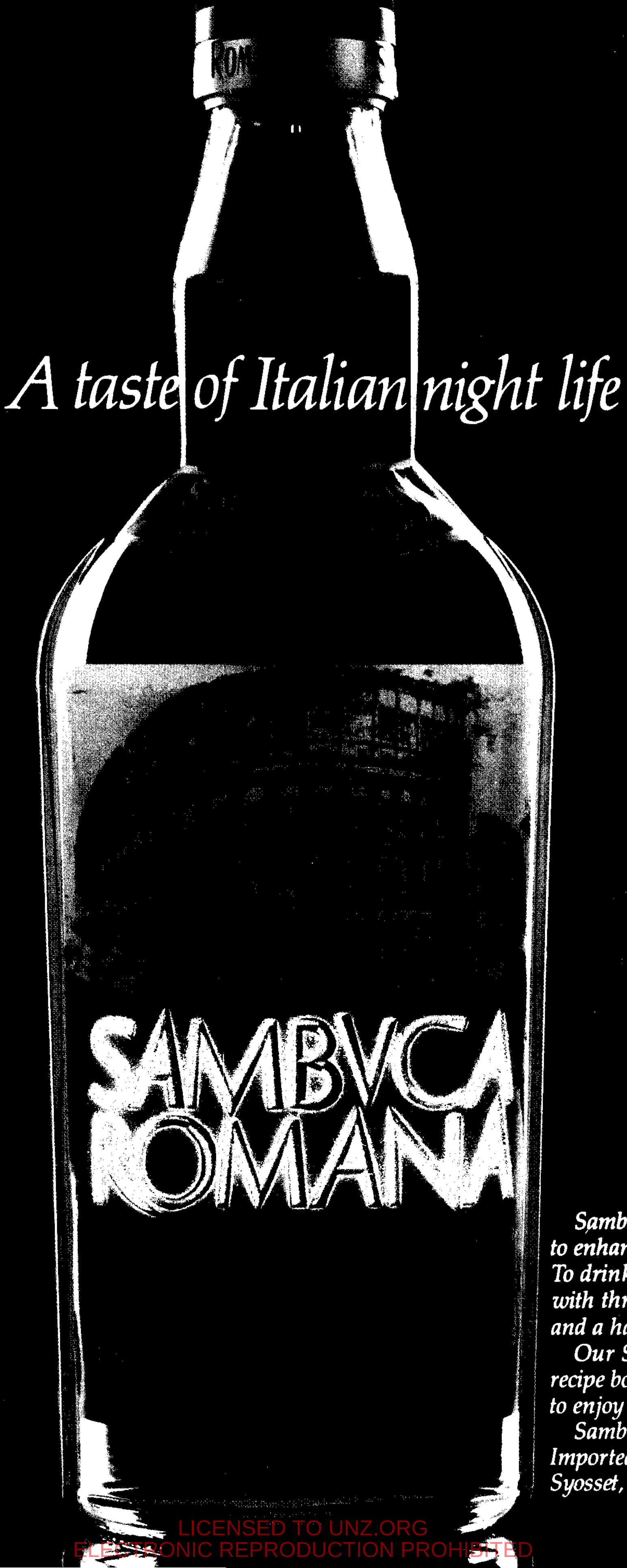
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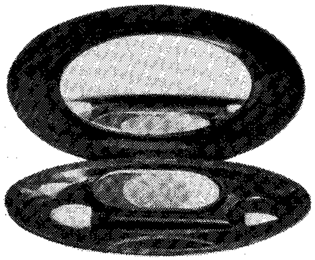

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1986

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VOL. 19, NO. 21 MAY 26, 1986

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32 The Tisch Touch

BY EDWIN DIAMOND

Laurence Tisch and his brother, Robert, own hotels, theaters, a tobacco company, a watch manufacturer, and, as of last week, 17 percent of CBS. Larry Tisch has always been a private man, but as the network, which slipped from first place last year, has come under scrutiny, so has he. Now CBS executives, the network's rivals, Wall Street, and Washington are all trying to predict his role in the company's future, and Larry Tisch is a media celebrity.

38 Hard-Core Kids

BY PETER BLAUNER

Hard core is a branch of punk, and it's the closest thing there is to a counterculture in the Reagan era. Hard-core kids shave their heads or have Mohawks, wear leather jackets and jackboots, and listen to bands with names like D.O.A. They are between 13 and 21, and they come from Manhattan, Queens, suburbia, and the streets. "What we all have in common," says one, "is some kind of anger." Peter Blauner penetrated the scene for his cover story.

48 Brave New Business

BY DANIEL BURSTEIN

Enzo Biochem, Inc., is a small company, but the city hopes it will be the catalyst in making New York a center for biotechnology. The new science tinkers with DNA, creating organisms with scientific, medical, and industrial uses. Enzo has been one of the most promising firms in the field, and its success has created some controversy. A look inside a company at the crossroads of science and business.

62 The Next Wave

BY WENDY GOODMAN

This summer, glamour goes to the beach. With fabrics worthy of evening gowns, Dalmatian dots, gold buttons à la Chanel, and forties-inspired looks, swimsuits have never been so sophisticated.

Awards for 'New York'

In recent weeks, *New York* and its contributors have won a number of awards. Carter Wiseman was chosen by the Society of the Silurians for its 1986 Interpretive Writing Award for his articles on architecture and urban planning, "Cashing In on the Coliseum" and "High Rise, Hard Sell"; Michael Kramer received an honorable mention in the "Feature News" category for "Last-Chance Babies." Edwin Diamond won the Newspaper Guild of New York's Page One Award in the "Columns (Feature Writing)" category for "Seeing Things the White House Way." The magazine also received four awards from the Society of Publication Designers: three silver awards—for "Photography/Single Spread," "Story Presentation," and "Design/Special Issue"—and a gold award for "Design/Single Special Issue," for its year-end issue, "The Best of New York."

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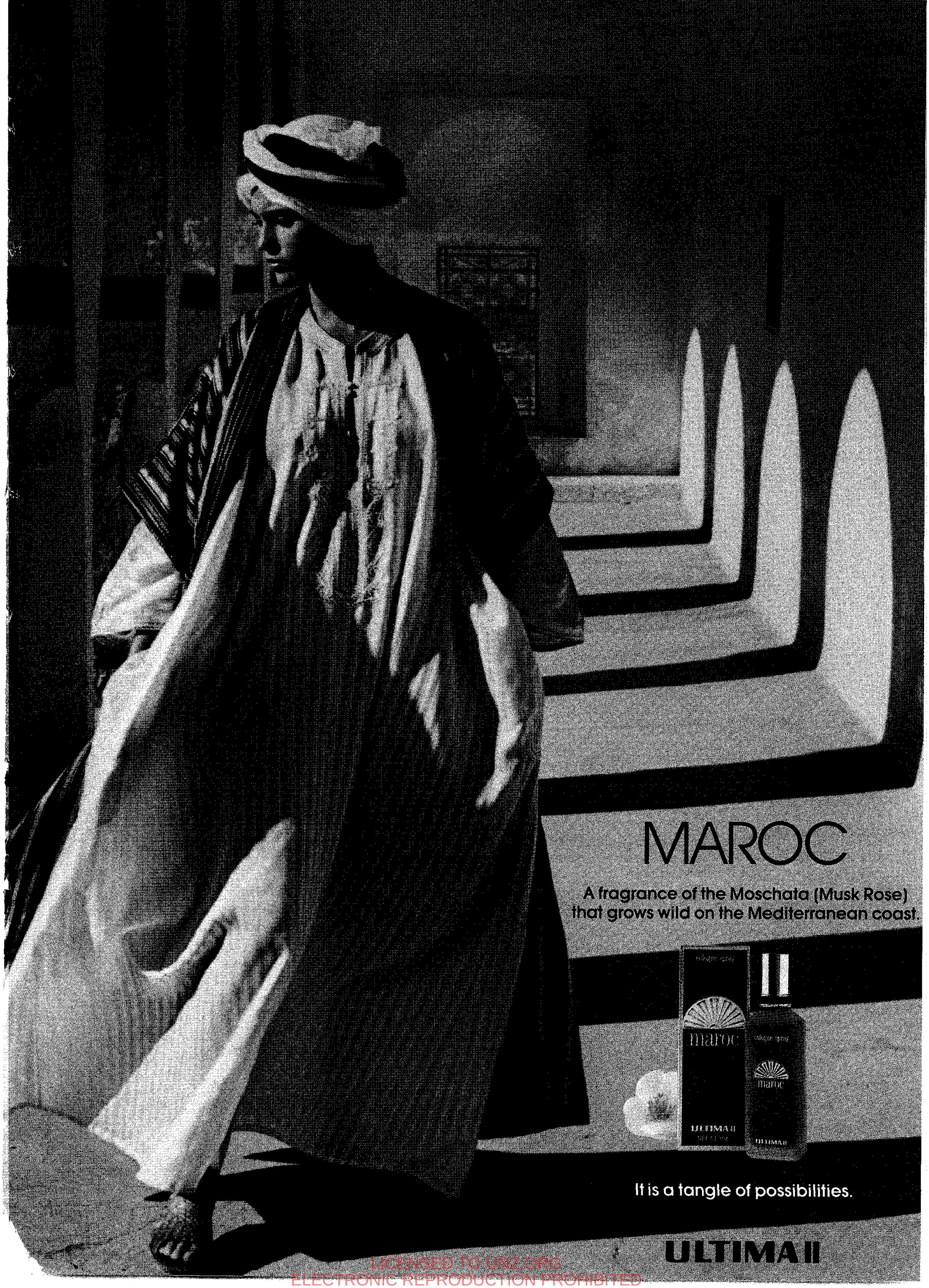
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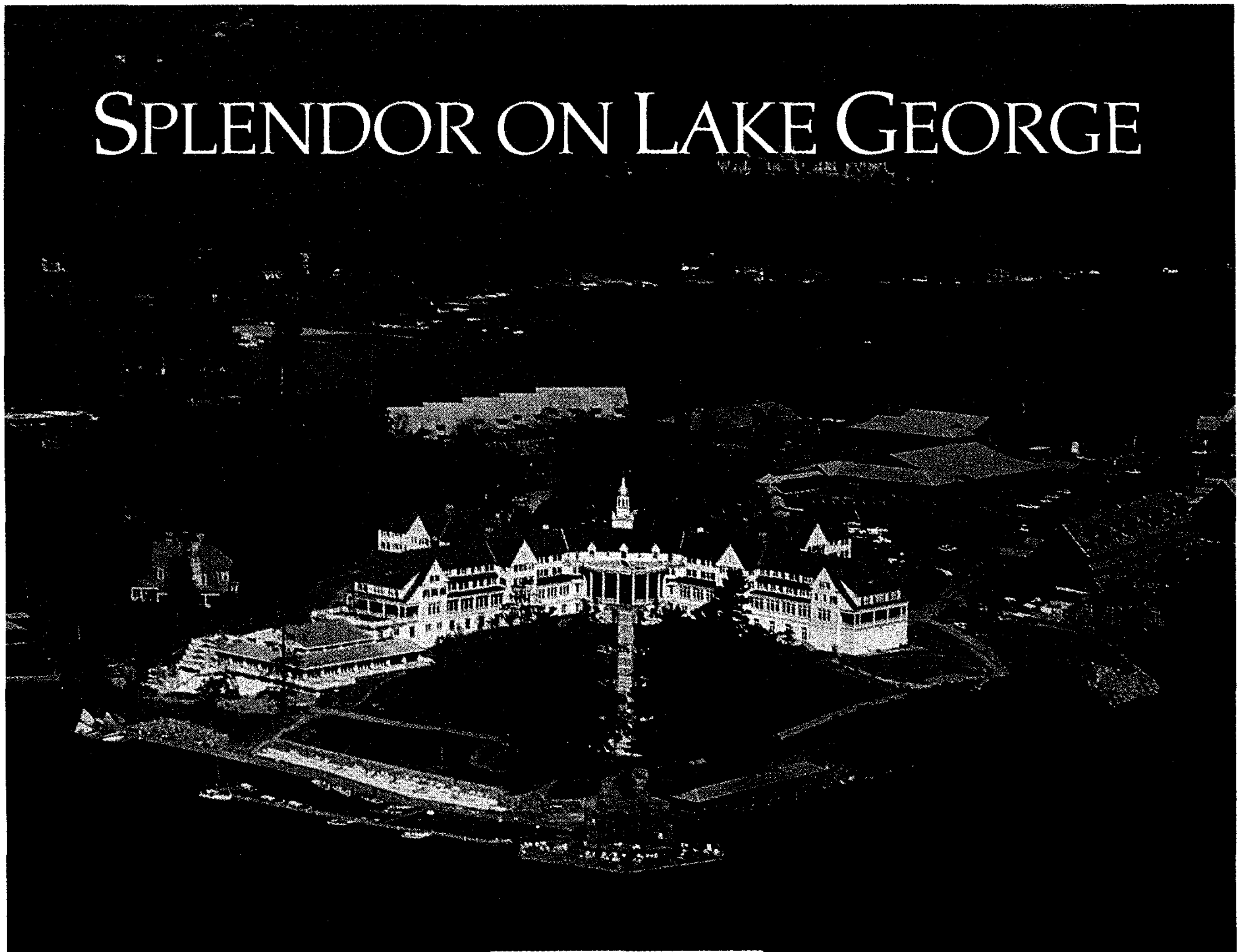

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LETTERS

More Jews for Jesus

YOUR INSIDE LOOK AT THE "HEBREW Christian" movement was very informative ["Inside Jews for Jesus," by Jan Hoffman, April 28]. A few years ago, while I was a religion journalist for a radio station, I was approached by people from a local "messianic Jewish" church. They even took me along to a national convention of Hebrew Christians, and it was a real eye-opener, but not in the way they had intended.

Conventional missionaries simply want Jews to convert to ordinary Christianity and join ordinary churches, but Hebrew Christians have their own distinct churches with their own peculiar doctrines and jargon. The services are a hodgepodge of traditional Jewish worship and the services of rustic fundamentalist, Pentecostal, or evangelical churches. The result is so eccentric that to a religion sophisticate it resembles the parodied church in *Beneath the Planet of the Apes.*

The congregation I saw had in it so-called Jews (they had "Jewish" names) who were spectacularly ignorant of Jewish history and culture, and a smattering of conservative Protestants who would be most unimpressive back in their home churches but who seemed to think they qualified as expert guides to the benighted Jewish converts. The "rabbi" gave singularly unscholarly sermons that usually included swipes at "secular humanists"—he was evidently indifferent to the fact that among the mossbacks, this expression has become a secret code for Jews and for anyone else displeasing to the right-wingers.

The result is a strange hybrid cult, decidedly non-Jewish and still not goyish enough to get the members into the country club. Few of the converts seem to stay with it very long; they drift either back to Judaism or into conventional Christianity.

Bernard J. Sussman
Washington, D.C.

Boosting Bantam

SOONER OR LATER BANTAM HAD TO BE accused of being too successful in an industry that wears its heavy losses on its sleeve. Terri Minsky's hypothesis seems to be that serious publishers who love writing and books lose money, and that Bantam is interested only in flashy blockbusters ["The House of Hits," May 5]. As

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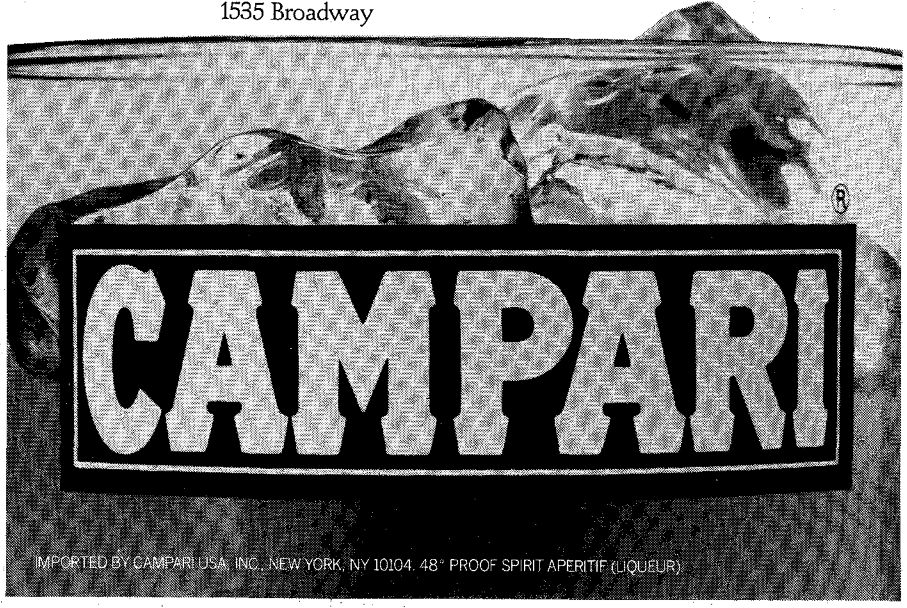
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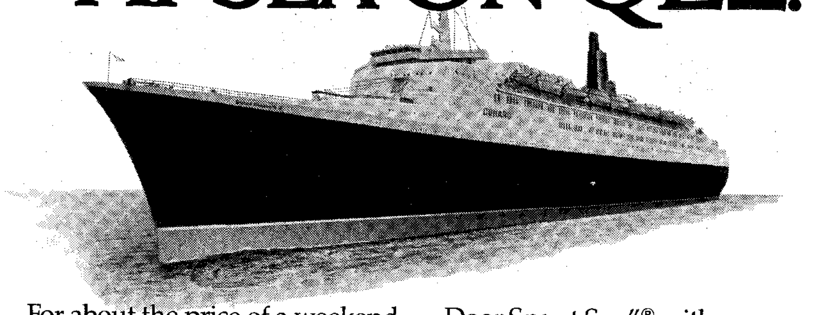

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the co-author of *Yeager,* one of Bantam's best-sellers, I admit to being well disposed to profits. It is far better to succeed than not, and I've had it both ways. Indeed, I've been at the tender mercy of so-called distinguished houses that didn't have the slightest clue about what to do with a book once it was off the presses. And I think it's worth mentioning that Bantam didn't have any great hopes for a best-seller when they signed Yeager and myself. All of us would have been content with a modest success. Bantam's reason for publishing *Yeager* was the same as mine for writing it: It's a damned good human-interest story and a dramatic adventure that tells the tale of modern aviation.

The bottom line is this: I can't tell you the pleasure it gives an author to see his books in every airport bookshop or to have state-of-the-art practitioners like Stu Applebaum promoting his book and an aggressive subsidiary-rights department selling second serial. Bantam knows exactly what to do with whatever it publishes. I can't think of another house on Publishers' Row that can truthfully say the same.

Leo Janos
Los Angeles, Calif.

EVERY JOURNALIST SHOULD HAVE THE privilege of writing an article from a unique perspective. However, "The House of Hits" contains an omission so gross that the text can only charitably be described as a distortion. Minsky fails to mention Oscar Dystel, the company's chief operating officer for 30 years. It was Dystel who put this small company on the publishing map and orchestrated its climb to the pinnacle of the industry. Omitting Dystel's name from such a story is like omitting Winston Churchill's name from the history of World War II.

Herbert London
Dean, Gallatin Division
New York University
Manhattan

Terri Minsky replies: While it's true that Oscar Dystel was instrumental in making Bantam the great paperback house that it is, I chose to look at Bantam's rise in hardcover publishing, which he was not part of. I did want to speak with Dystel to discuss his view of those developments, but he did not return repeated phone calls.

FOR THE RECORD, BANTAM NOT ONLY nurtured me as a first novelist but, equally important, showed its faith in me by committing itself to a second novel, as well as others. For a writer, the sense that one is being invested in professionally is worth all the editorial coddling in the world.

Anthony DiFranco
Northport, N.Y.

Conceptual Art

WOULD ANYONE BUT THE CRASSEST PROmoter dare to call Diane Keaton's "paintings" art ["Fast Track: Holy Ghost," by Rhoda Koenig, May 5]? And would Daniel Wolf agree to hang such daubs if Keaton were not involved?

As for the Keaton "concepts," I suspect that she must have been impressed by a high-school performance of *Our Town.* But apart from that, how ethical is it for a dilettante to share creative credit on the strength of concept alone? And how much less ethical is it for an art dealer to allow himself to be a party to it?

Wolf's exploitive commercialism will not harm art, but it will certainly make mischief in the art business. Who will be the next to conceive art: Dwight Gooden? Madonna? Lee Iacocca? Sylvester Stallone? Or—horror of horrors—Ed Koch?

David Mann
Kinnelon, N.J.

The Latest Trend

I HAD MY PURSE SNATCHED AT THE PALladium, and when I read "Dance of the Bag Ladies" ["Fast Track," by David Blum, May 5], I became quite irate with the spokeswoman for the club, who denies that the problem exists. I was foolish enough to place my bag at my feet while I was dancing. My "life" was in that bag, not to mention $150. I was told that this type of theft happens all the time. The management explained that usually the money is taken but the stolen bags are found when the club is cleaned (6 A.M.) When I called the Palladium at 6 A.M., I was told that my bag hadn't been found yet but that they had found another lady's bag. Twenty minutes later, they found my bag. When I went to reclaim it, I was taken to a huge metal cage filled with an enormous number of purses. There is obviously a severe problem at this club.

Cheryl Teplitzky
The Bronx

Block Island Line

I DO NOT UNDERSTAND WHY NEW ENGland Airlines was not mentioned as a possible mode of transportation between Westerly, Rhode Island, and Block Island ["Dream Weekends," by Michael W. Robbins, April 28]. This airline has been in operation for more than fifteen years, providing year-round transportation. It is also available 24 hours a day to move sick people off the island in emergencies.

Herbert Kaupe
New Canaan, Conn.

The Prince and the Author

CONCERNING "THE NEW SNOBBERY" [BY Patricia Morrisroe, April 7], I think the readers of *New York* are entitled to know what really happened and what was real-

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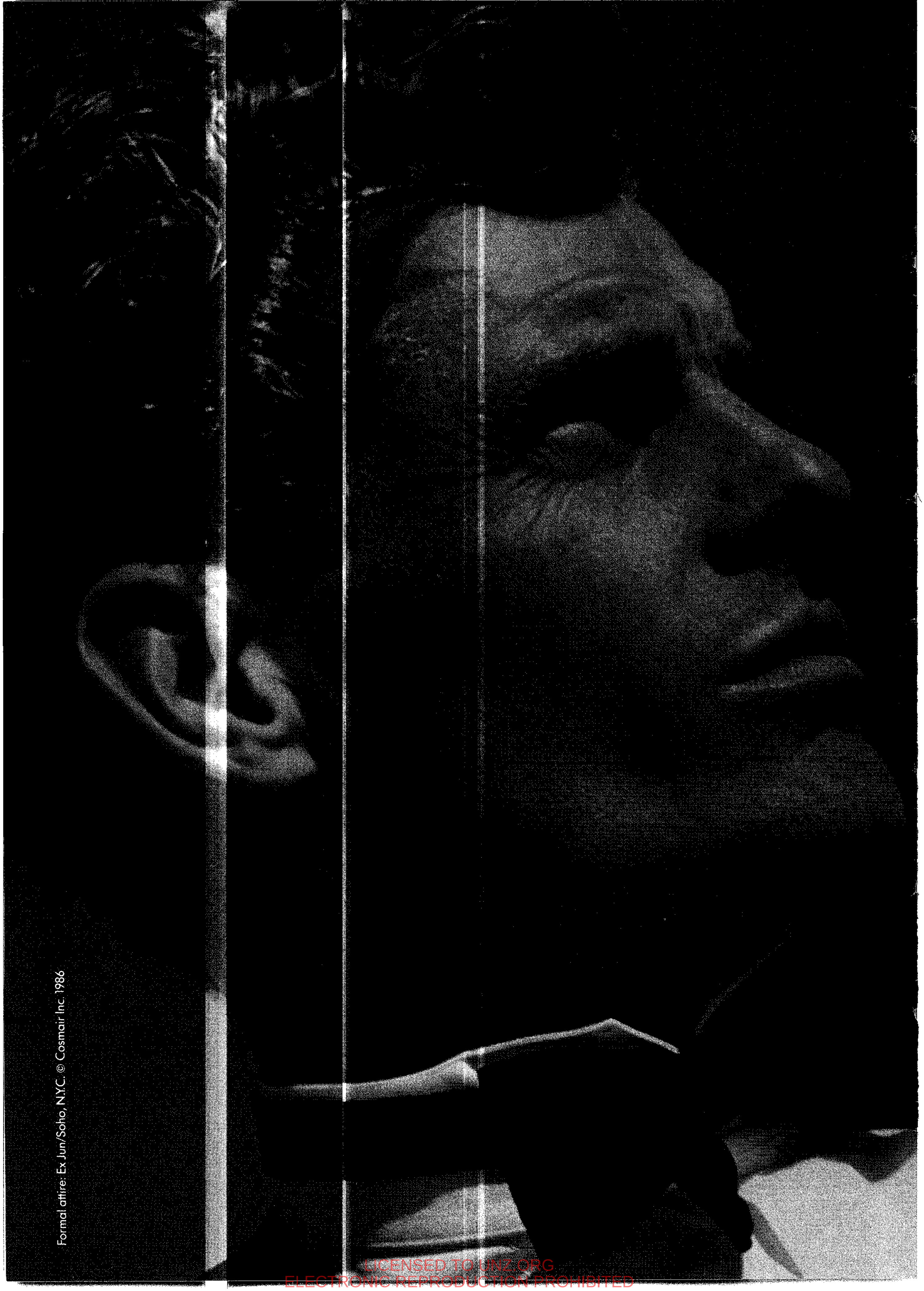

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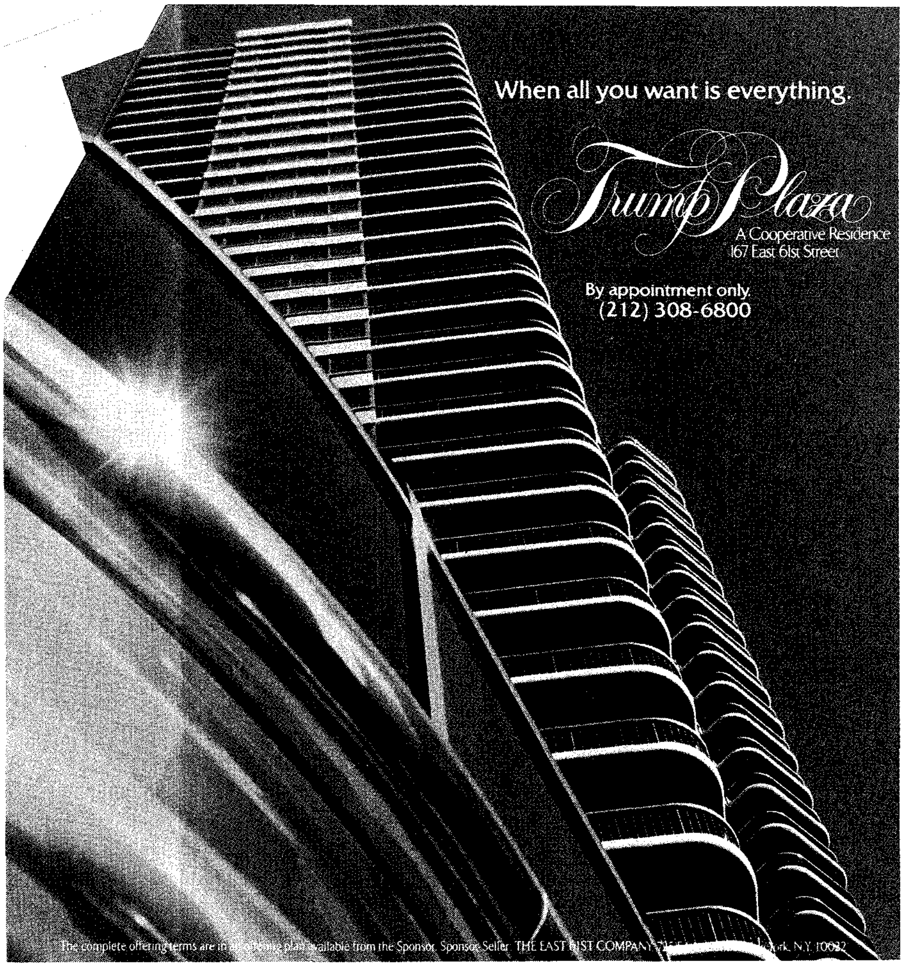
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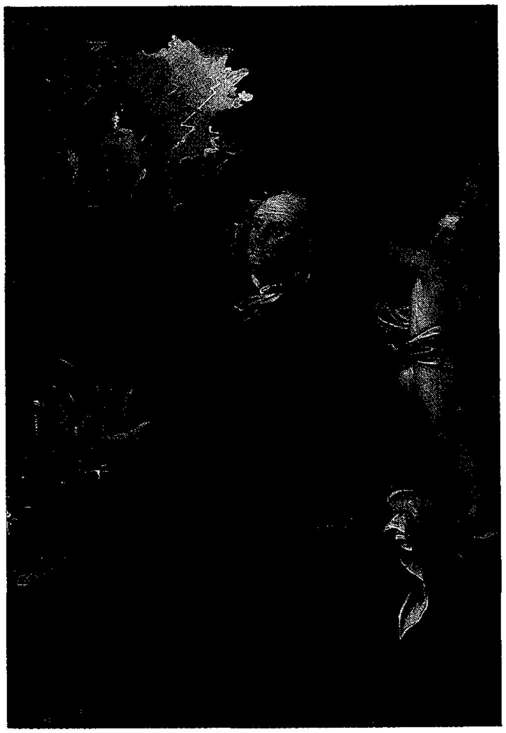
"Benjamin Franklin Drawing Electricity From The Sky", by Benjamin West; Philadelphia Museum of Art: The Mr. and Mrs. Wharton Sinkler Collection

ly said, not what was reported.

Like others approached for comment, I was told by Patricia Morrisroe that the subject matter was "young Europeans trying to achieve a career in the United States." When I met the writer, I had no waiting limousine as she reported. Forty minutes after she left my home, I entered an American-made white Ford automobile driven by a friend of mine, not by a chauffeur.

I feel that the article purposely characterized Europeans in a manner intended to invent a type of snobbery and condescension that does not exist. It certainly is not in the interest of Europeans who reside in this country to be the object of disingenuous articles. My comments were made in the context of praising America for becoming the greatest economic and military power in the world in only 200 years—a result of American industriousness and initiative. America offers opportunities for achievement that don't exist in Europe, and as an example of that, I compared other great success stories with Estée Lauder's.

By misquoting me and misrepresenting my views, perhaps to illustrate some preconceived opinions of her own, the author, in fact, proves that the alleged New Snobbery exists only in her imagination.

Dimitri of Yugoslavia
Manhattan

Patricia Morrisroe replies: I never told Dimitri of Yugoslavia that the subject of my article was "young Europeans trying to achieve a career in the United States." In fact, the only information Dimitri gave me about his career was that he worked in the jewelry department at Sotheby's and that his "car" was waiting downstairs to take him to the airport. When I left Dimitri's apartment, I saw a limousine parked in front, and it did not look like an "American-made white Ford."

I was given Dimitri's name by Ludovic Autet, president of the Junior International Club, who told me that Dimitri was one of the JIC's most active members. When I set up the interview with Dimitri over the telephone, I told him that I was interested in learning about the JIC and that I wanted his insights about the New York social scene.

Though Dimitri did say that America has accomplished a lot in a short time ("Two hundred years ago, Americans were *still climbing in trees*"), he was making these comments to illustrate his view that Americans see their socializing as a form of business. Europeans, he pointed out, have a much more relaxed attitude. I don't recall that we spent much time discussing "American initiative," unless Dimitri is referring to his comments about Grace Kelly marrying into royalty.

P A R T I V

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● A thimble represents an operation executed entirely by hand, a half thimble one performed only partly by hand.

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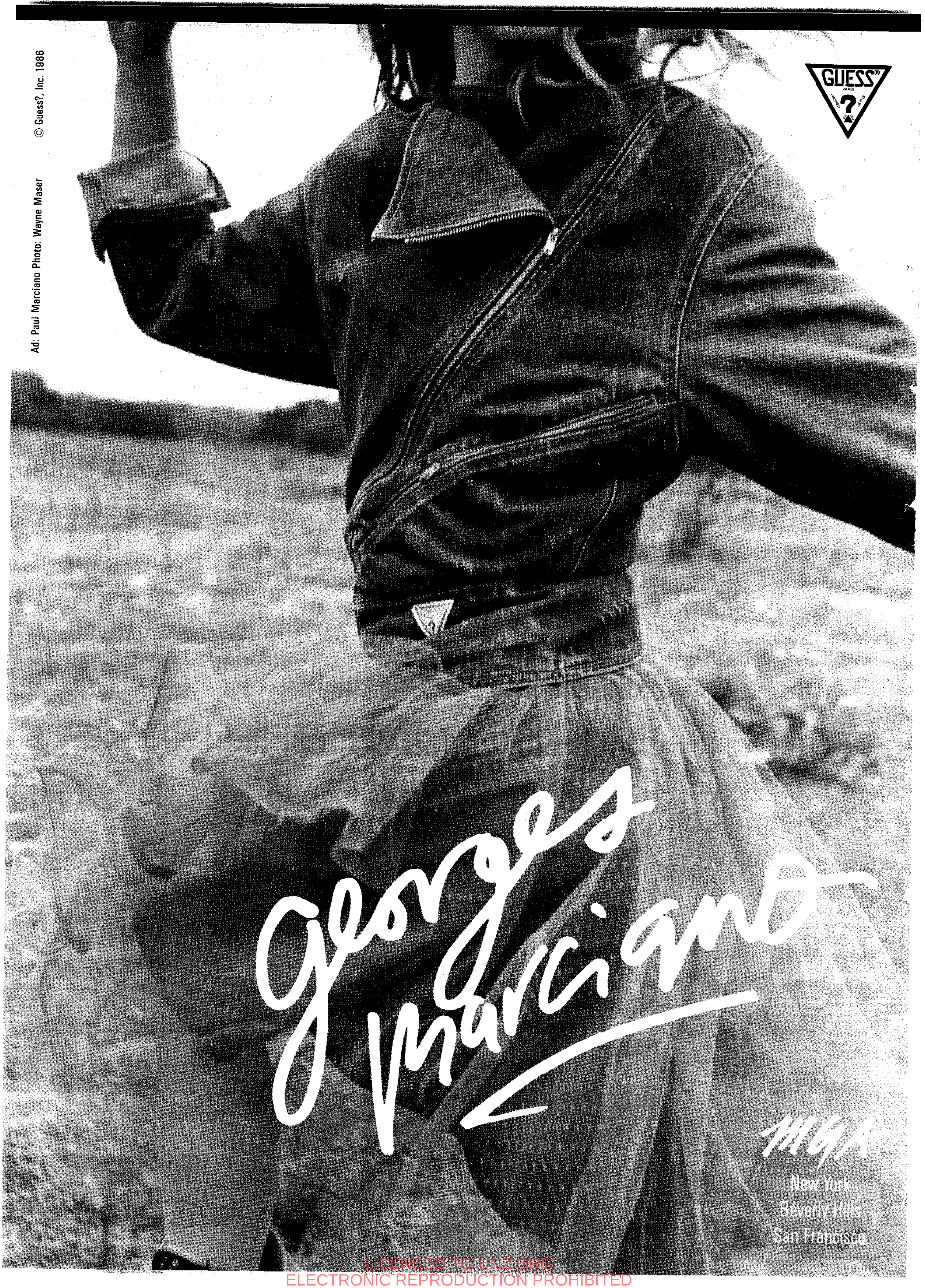
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INTELLIGENCER

BY JEANIE KASINDORF

AN EQUITABLE EXCESS?...PARTY PROBLEMS...*JAKES* REDUX...MORE CLAUS QUESTIONS

TALL TAB FOR BEN'S BUILDING

Real-estate sources say that there has been a falling-out between Equitable Real Estate Group chairman Ben Holloway and Equitable Life Assurance Society president and CEO John Carter because of the money that Holloway spent on the new Equitable Tower. The company's luxurious 54-story headquarters building, on Seventh Avenue between 51st and 52nd Streets, has been a pet project for Holloway, who has been described as the most important man in real estate in New York City.

The sources say the building—with its five-story atrium, twin art galleries, and such lavishly designed restaurants as Le Bernardin—ran substantially over budget. And now, six months after the building officially opened, at least half the tower remains empty. "The building was designed for a bygone era," one of the sources says. "There are a lot of people over there who are upset about it."

But Equitable executive vice-president Leo Walsh denies those claims. "This project was on budget," he says, "and is about 50 percent full. But the leasing activity is so strong that we know we have a big winner. We are very, very happy with Ben's performance."

NEW LIFE FOR SON OF *CHINATOWN*

It looks as if *Two Jakes* is on again. Bob Evans is close to signing with Cannon Films' Menahem Golan and Yoram Globus to make the sequel to *Chinatown,* which stopped production last May. The film, which Evans and Jack Nicholson were co-producing and Robert Towne was writing and directing, came to a halt amid reports that Evans and Towne had fought over whether Evans would also star in the film.

"Evans is going to produce the film himself this time," a source familiar with the negotiations says. "He has decided not to play the second Jake. The budget is set for something in the $20-million range. All the points of the deal have been resolved, and he's just waiting for Golan and Globus to get back from Cannes to sign the final papers."

LIZ ROHATYN BOUNCED FOR BALL

Liz Rohatyn has resigned as a chairwoman of Sloan-Kettering's fortieth-annual charity gala—and one of her friends is saying Pat Buckley is to blame. That friend—who calls Pat Buckley the "point woman" for the anti-Rohatyn coalition that has formed since Rohatyn and her husband began publicly criticizing the amount of money spent on charity balls—says Rohatyn was forced to resign because Buckley and the other Sloan-Kettering fund-raisers thought she would "turn money away."

Pat Buckley was in Mexico and unavailable for comment. Liz Rohatyn was also unavailable. But one member of the Society of the Memorial Sloan-Kettering Cancer Center confirmed that Rohatyn had resigned because the society was afraid it would have trouble raising money with her as a chairwoman.

TALKING TOUGH AT CBS NEWS

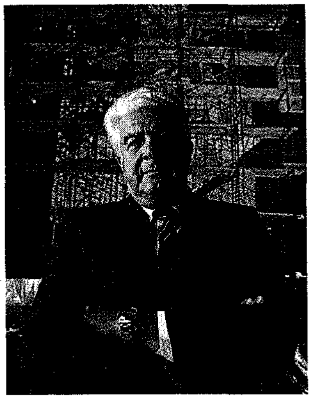
Four days after Tom Bettag was named the new executive producer of the *CBS Evening News,* he and Dan Rather held a staff meeting in the West 57th Street newsroom. Rather told his team that from now on, "we want to do more kick-ass journalism."

One CBS News staffer who attended the meeting says, "They're really concerned about the top half of the news show. In the last four years, they've bent over backwards to make the production of the show more beautiful and turn out those long feature stories. So they've developed this perfectly well packaged product that is one of the most boring shows on CBS. And there's a lot of concern that the news value has been lost. What they were telling us is they want to do more investigative journalism and start breaking new stories."

VON BULOW FACES A PRIVILEGED CASE

Has Claus von Bulow waived his attorney-client privilege by allowing lawyer Alan Dershowitz to publish a book about von Bulow's trial? That's what Michael Armstrong, who is representing von Bulow's stepchildren, Alex von Auersperg and Ala Kneissl, in their civil suit against him, is about to claim before a federal judge.

Armstrong is planning to argue that he should be allowed to take depositions from all the lawyers who have handled von Bulow's criminal case, because von Bulow waived his attorney-client privilege by permitting Dershowitz to write about their private conversations



HOLLOWAY

ROHATYN

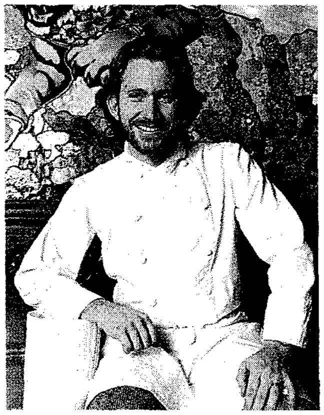
EVANS

Photographs: top, David Michael Kennedy; center, *WWD*; bottom, Larry Williams/Outline.

A RIVERS RETREAT...POTATO POWER...*ESQUIRE*'S MAIL-BONDING...GUY'S NEW TEAM

RIVERS

ALA AND ALEX



PEEL

in his new book, *Reversal of Fortune.*

Armstrong cites a 1982 case in which former vice-president Spiro Agnew was ordered to repay the state of Maryland $147,000 he had received in bribes while he was serving as Baltimore County executive and as governor. Agnew appealed the judgment, arguing that a judge had improperly allowed his former lawyer to testify in the case. But the Maryland Court of Special Appeals ruled that by writing about conversations he'd had with his lawyer, in his own book, *Go Quietly . . . or Else,* Agnew had waived the attorney-client privilege.

Former U.S. Attorney John Martin, who is representing von Bulow, says, "We don't believe that Mr. von Bulow has waived any privilege. We don't think the Agnew case applies."

NAN ROBERTSON'S BALKY BOOK DEAL

New York *Times* reporter Nan Robertson is suing the Chicago publisher who bought Congdon & Weed, to stop him from putting out her new book. Robertson originally signed a contract with Tom Congdon to do a book on Alcoholics Anonymous for his company, which was bought last year by Contemporary Books. "I don't think anyone can edit my book as well as Tom, and he has gone to William Morrow," Robertson says.

But Harvey Plotnick, president of Contemporary Books, says Congdon has no right to take the book back. "When Congdon & Weed was for sale, Tom Congdon pitched Robertson's book as its most valuable asset," he says. "We paid a lot of money to acquire this house and this book."

—Peg Tyre

ESQUIRE APPEAL: PLEASE WRITE

Is *Esquire* having trouble filling its letters column? That's what several bemused congressional press secretaries were asking last week as they compared letters their bosses had received from *Esquire* editor Lee Eisenberg. The letters, dated May 5, called each congressman's attention to an article in the May issue on *The McLaughlin Group.* Wrote Eisenberg, "We are especially interested in having your reaction to the piece for our letters to the editor column, which is fast becoming a true forum for a broad range of opinion."

Although one source says *Esquire* is sending out the letters because it doesn't get enough "quality" reader response, Eisenberg says that's not the case. "We send these letters very occasionally," he says, "on issues that we think can give rise to interesting debate."

DID JANE GET JOAN'S GOAT?

Joan Rivers's pique over the questions interviewers are asking her about Johnny Carson may cause her to cancel more than her book tour. A network source says Rivers is so angry about questions Jane Pauley put to her about the Carson flap that the comedienne plans to cancel an appearance on the *Today* show scheduled for this summer. The source says Rivers became so incensed about Pauley's questions on the show last week that Rivers has decided to cancel a stint as *Today*'s commentator for Prince Andrew's July wedding.

NBC News spokesman Bill McAndrew denied that Rivers was upset by Pauley's questions and said *Today* still hopes to have Rivers as a commentator for the wedding. The comedienne's spokesman, Richard Grant, said her appearance on *Today* is under discussion.

PLUM SPUDS SPARKED SPLIT

The departure of those former Spago chefs Mark Peel and Nancy Silverton from Maxwell's Plum apparently had as much to do with baked potatoes as it did with the excuse everyone gave at the time: that Peel and Silverton didn't want to cook 1,000 meals a day. "We left because of a general disagreement," Silverton says. "Warner LeRoy just wasn't totally ready for the Spago menu. He told us that he'd met someone who wouldn't go back to Maxwell's Plum because there weren't any baked potatoes on the menu. That really bothered him."

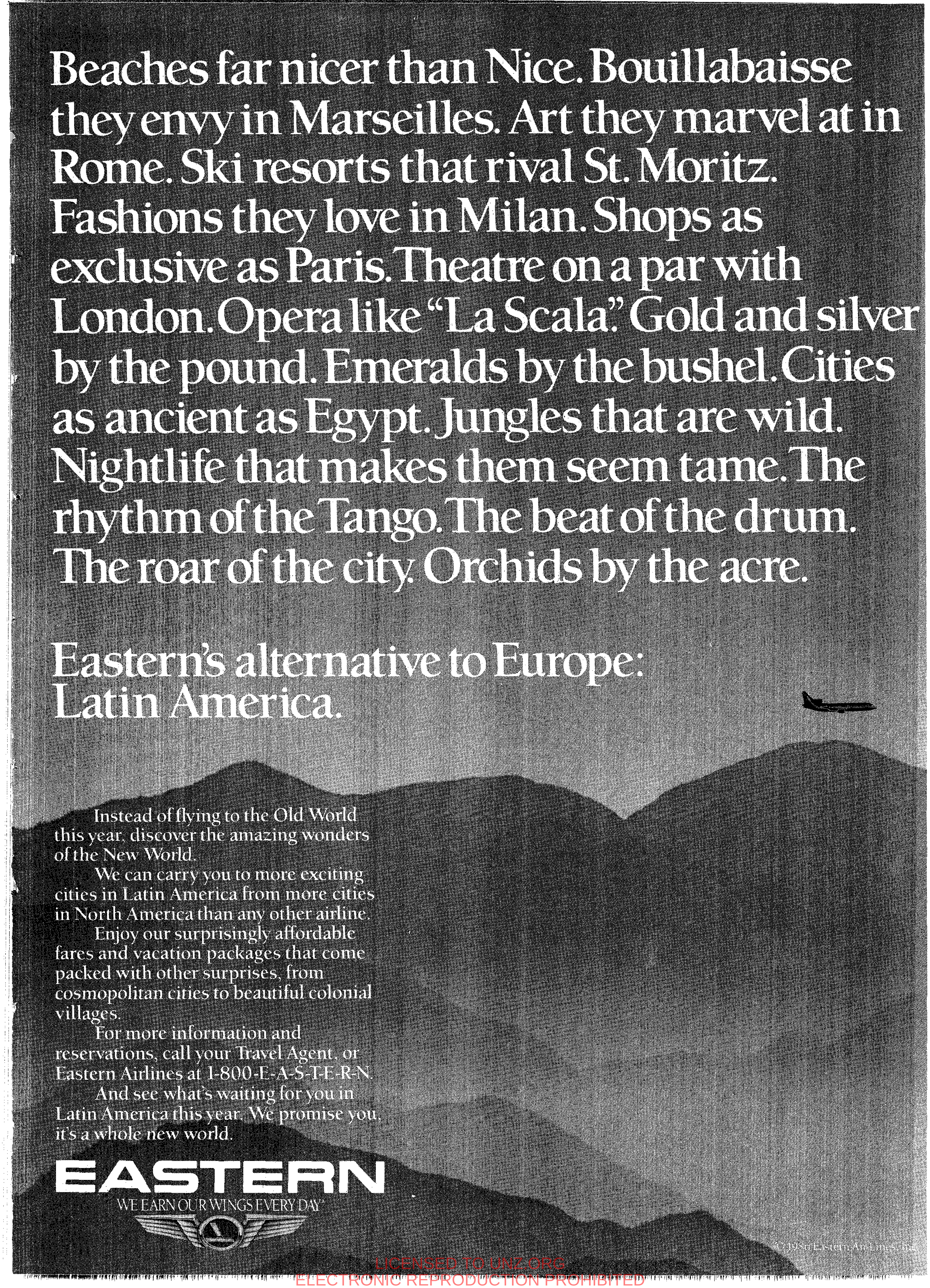
GUY MC ELWAINE SHOPS FOR A HOME

Guy McElwaine, who's leaving the chairmanship of Columbia Pictures this summer, has been offered an independent production contract with the studio, according to a Hollywood source.

McElwaine resigned in April after reports that he had been attacked in a meeting that was attended by Steve Sohmer, the former NBC executive, as well as by Francis Vincent and Dick Gallop, the New York executives in charge of the studio.

The source says that McElwaine, a onetime talent agent, is also being courted by International Creative Management, the William Morris Agency, and Creative Artists Agency. His friends are betting that he will choose Columbia or ICM.

Photographs: top, Douglas Kirkland/Sygma; center, Nancy Moran/Sygma; bottom, Dana Fineman/Sygma.



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The Bottom Line/Dan Dorfman

GOOD-BYE, WALL STREET

A Famed Investor Bows Out

WALL STREET IS LOSING A LEGENDARY INvestor. Robert Wilson, 59, who parlayed a $15,000 nest egg in the late 1940s into an estimated fortune of $225 million, is calling it quits.

"Asking me to stay in the investment game is like asking Muhammad Ali to go back in the ring," says Wilson.

It's not that he's bearish on the market. He's actually very bullish on the U.S. and world economies (and therefore the market). And he'll continue to be an active participant—but as a sideliner. He's turning over the management of most of his fortune to aggressive money managers and brokers.

"The game I've been playing is essentially over for all but the strongest energies and intellects, and I'm no longer part of that breed," Wilson told me in an interview at his posh West Side apartment, overlooking Central Park.

His chief reason for giving up active money management has, if it's valid, significant implications for investors in general. In brief, he complains that the overcrowded, intensely competitive Wall Street environment is ruining his formula for making money.

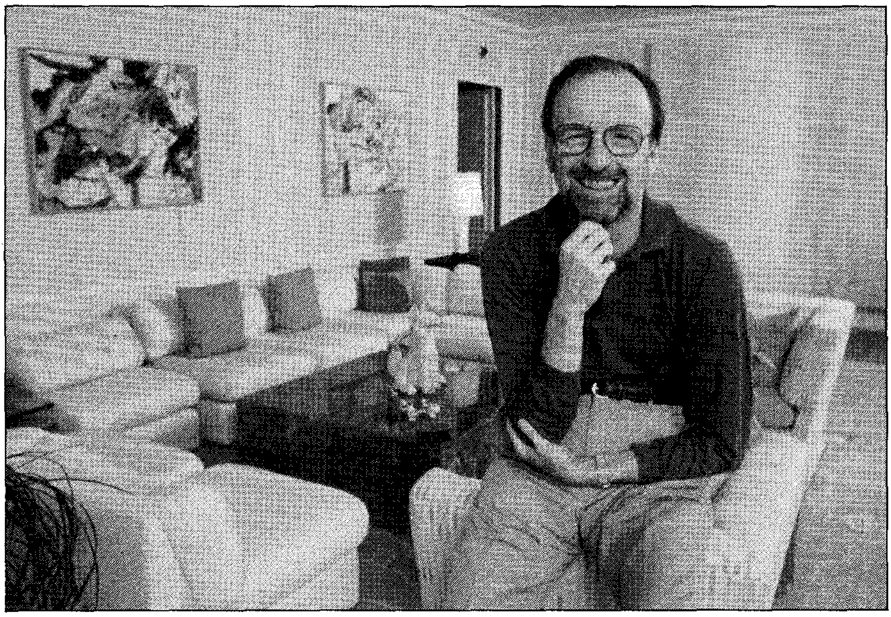
One of Wilson's great strengths was his ability to find the brightest brokers with the best investment ideas—in both "longs" (stocks you're betting will go higher) and "shorts" (stocks you're betting will go lower). But Wilson laments that brokers are no longer supplying a wealth of promising special situations, such as the smaller, faster-growing companies and corporate turnarounds that have made him his fortune.

Why? "Because we're seeing the end of an investment era," he says. Every company seems to have more people following it; everyone seems to be chasing the same good story. Between 1932 and the mid-1960s, he says, relatively few people entered the securities business. As a result, the environment was relatively uncompetitive. However, since the mid-1960s, he says, the best and brightest have poured into the business, making it much more difficult to discover undiscovered situations early.

Wilson tells me that some of the best brokers he's dealt with have gone into money management. "So they're not as accessible, and they have no reason to hold my hand," he says. He further complains that many of the brokers who service him are no longer as productive as they used to be.

Wilson's unhappiness with his performance is spelled out in a letter he sent to about 100 brokers on May 5. Some time ago, he wrote, he decided that if he ever had three consecutive years in which he failed to outperform the market significantly, he would give up managing his own money.

"Being well in the third year of a mediocre performance, I have decided to make that transition now," he wrote. He pointed out in the letter that his record during the last two and a half years contrasts with a 30-year run (from 1953 to 1983) in which he failed to beat the market in a big way only twice (in 1970 and 1978).



ROBERT WILSON: *"The game I've been playing is essentially over."*

Photograph by Dana Fineman/Sygma.

Wilson, an intellectual and world traveler, went on to say that he didn't know exactly what he'd do. "For the next year, I think I will be relatively passive, just catching up on reading, movies, and travel," he said. At present, he's chairman of the New York City Opera, and he has contributed nearly $3 million to it.

Actually, Wilson's performance since the end of 1983 was slightly worse than the general market showing (as measured by the Standard & Poor's 500-stock index, excluding dividends). From his October 1983 peak, however, he underperformed the market badly. He is up about 21 percent, but the S&P 500 is up almost 40 percent. Still, Wilson's fortune in this period rose dramatically. He refused to discuss his personal wealth. But that 21 percent gain is said to have boosted his net worth from $185 million to $225 million.

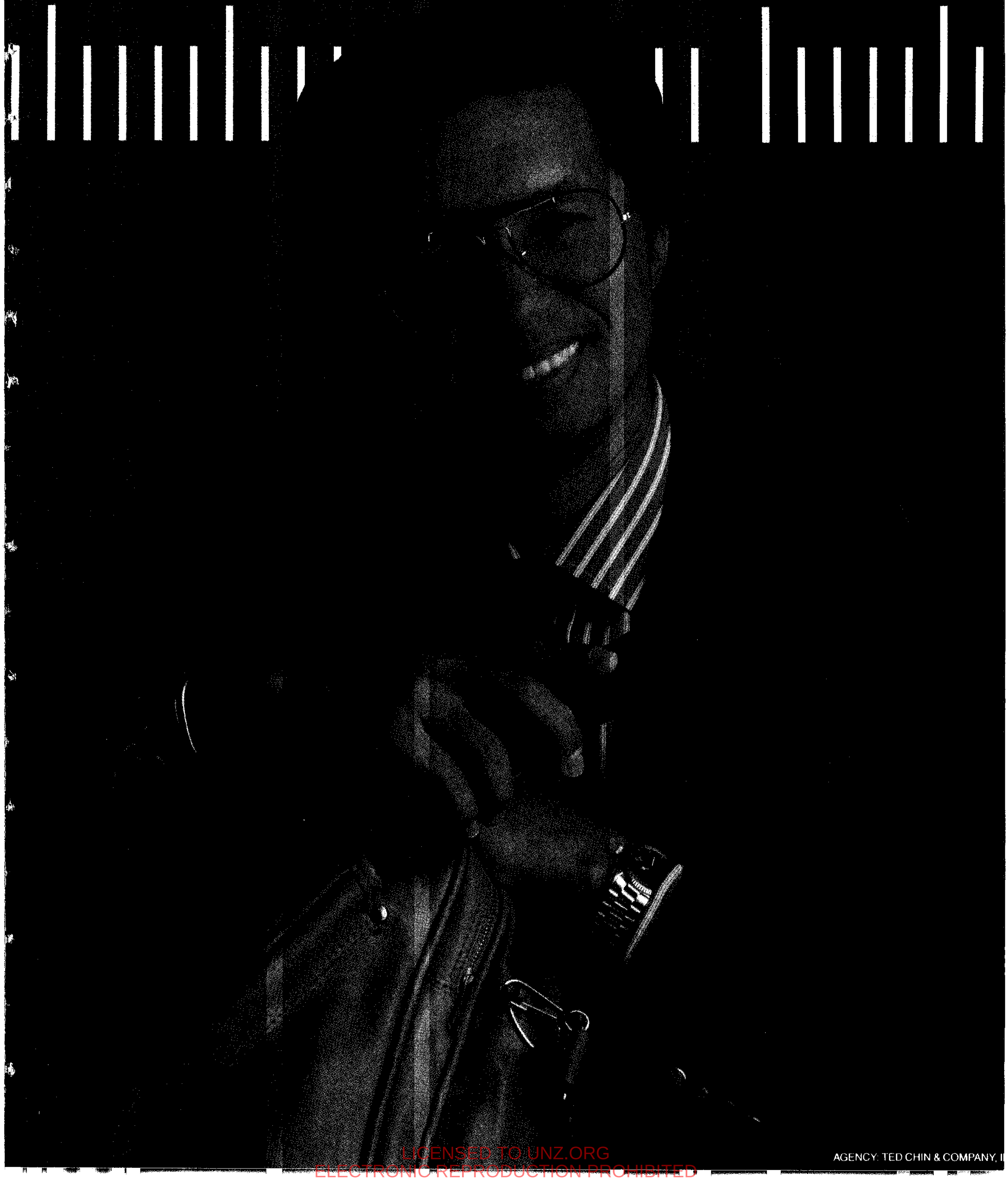
How could he be unhappy with a showing like that? "If you've been traveling first-class [in your investment performance] and you suddenly switch to third-class, you don't like it," he says. "Well, I've been traveling third-class for two and a half years, and I'm through doing it."

A close friend of Wilson's, Edward "Dooley" McSweeney of Ladenburg, Thalmann & Company, a New York-based brokerage firm, puts it this way: "I think Bob is burned out and bored."

That's not the Wilson of yesterday. "I've never had an original thought in my life," he once told me. Still, he managed to find the people who did (both brokers and money managers). What's more, he had an uncanny ability to withstand heat—to hold firm and avoid panicking when stocks, whether longs or shorts, went against him. It made him a fortune, though he frequently suffered big losses along the way.

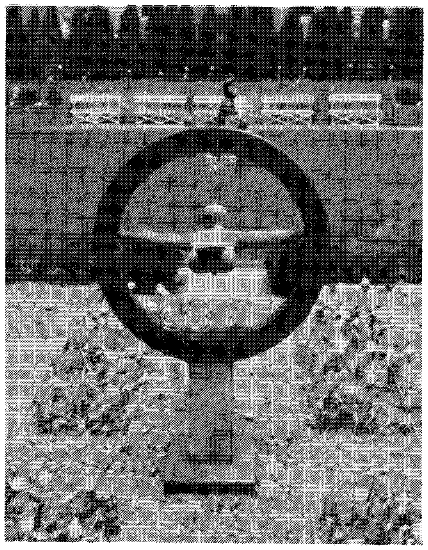
The biggest single loss—between $18 million and $20 million—came in 1978 with Resorts International, the casino operator in Atlantic City. Wilson, widely regarded as one of Wall Street's master short sellers, sold short 220,000 shares of Resorts' Class A stock at prices (prior to a three-for-one stock split) ranging from 8 to 25. The stock later shot up to 210. Along the way, Wilson covered his short position at prices ranging from 60 to roughly 200, with a fair amount at 175. Wilson told me at the time, "I've slipped on banana peels before, and I'm sure I'll do it again." Despite the Resorts disaster, he managed to hold his loss to 25 percent

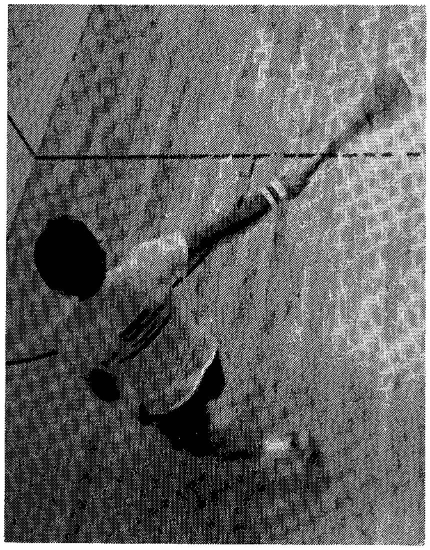
“When I can’t read all about it, I hear all about it on WCBS NewsRadio .”

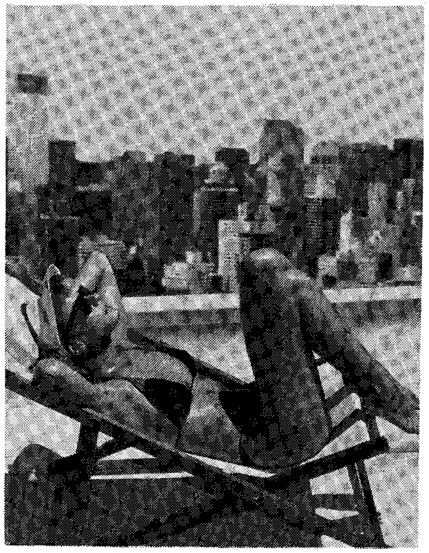


AGENCY: TED CHIN & COMPANY, I

HOME


is where the garden is.


is where the squash court is.


is where the sun deck is.

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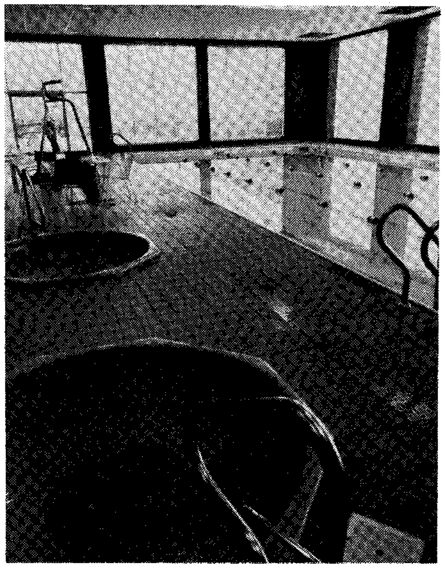
is where the pool is.

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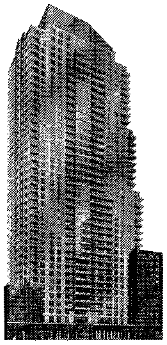

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that year, since many of his long positions bailed him out.

Wilson manages two small investment partnerships that include about 10 percent of his net worth. The rest of the money he manages is his own. From now on, he says, he won't take any new stock positions. Even after turning over his investment assets to money managers and brokers, he will keep under his own management the 20 to 30 percent of his overall portfolio of longs and shorts that he's especially keen on. Once these securities meet their price objectives—assuming they do—Wilson will turn the proceeds over to the people running his money.

On the long side, the stocks will include American City Business Journals, AMR, Diceon Electronics, Equatorial Communications, First Executive Corporation, Floating Point Systems, General Motors Class E, Integrated Device Technology, Texas Air, Ultimate Corporation, Woolworth, and Zayre.

Two groups dominate the short side—generic drugs and video retailers. He sees increasing price competition and a slowdown in growth rates. Key shorts in generic drugs are Bolar Pharmaceutical, Mylan Labs, and Zenith Labs. Audio/Video. Circuit City Stores, the Federated Group, and Highland Superstores are his chief video-retailing shorts. Other Wilson shorts include Electro-Catheter, Holly Sugar, Merry-Go-Round Enterprises, and Reebok.

In the case of Reebok, the fast-growing sports-shoe manufacturer, Wilson again demonstrates his willingness to take a big risk and stick it out. He has a fair-sized short position at an average price of $26 a share. At press time, Reebok shares were around $79. Wilson is convinced the company will ultimately be hard hit by surging competition.

With a degree from Amherst and an M.A. in economics from the University of Michigan, Wilson, the son of a Detroit insurance salesman, went on to become a securities analyst with several firms. In 1962, he had a net worth of $300,000. And then he went on a hot streak, picking winning stocks, but always hedging his bets with shorts in the event the market went against him, and always staying highly diversified. Six years later, when he went out on his own, he had built a net worth of $7.5 million.

To Wilson, making money has always been a sign of achievement. And his greatest goal has been to make a billion dollars. Reaching that goal, Wilson now admits, is less likely. "I just won't be a self-made billionaire," he says.

Suppose some venture comes along that makes such a feat achievable? "I'm too old," says Wilson. "I don't feel compelled to climb another mountain." With a grin, he adds, "It's not obscenely young to retire at age 59. Let's just say I'm succumbing to *la dolce vita.*" ▬

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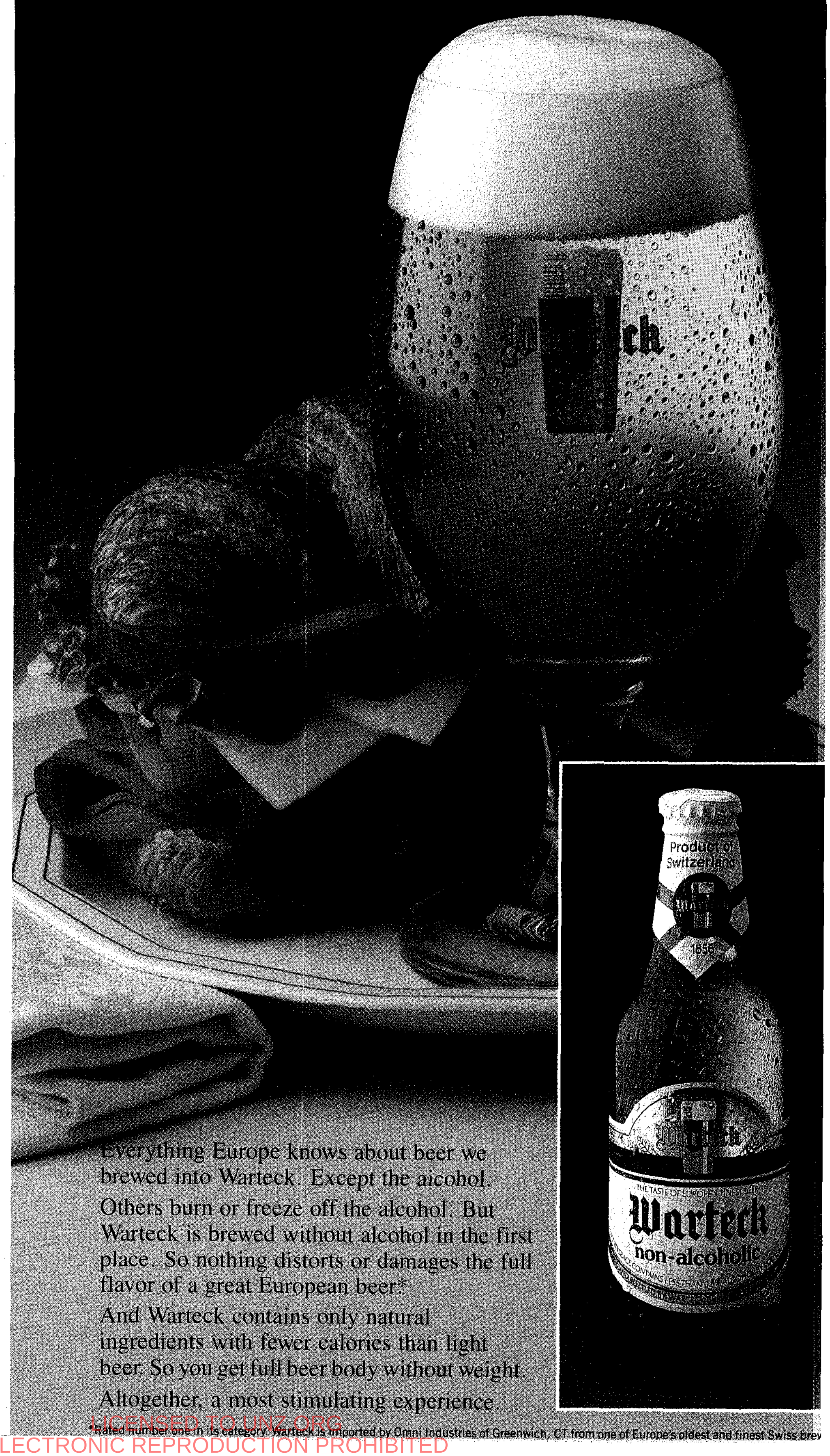

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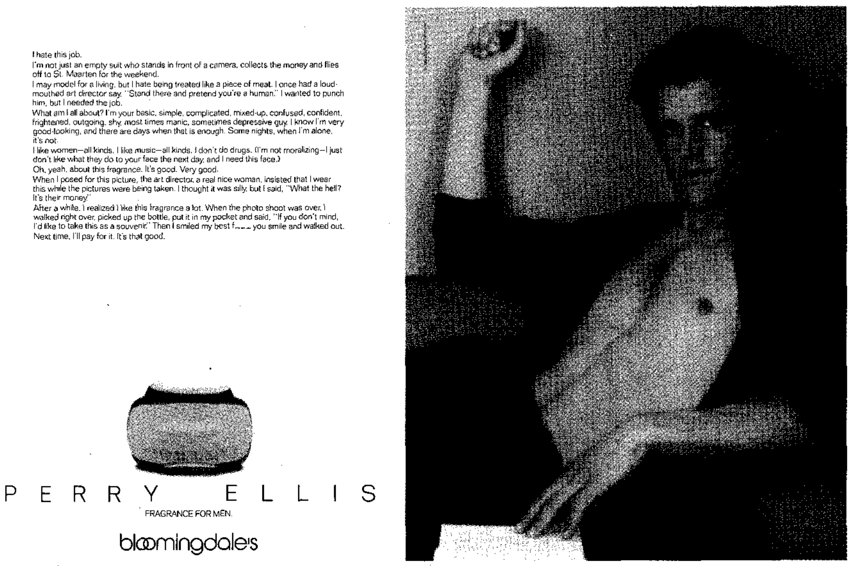
On Madison Avenue/Bernice Kanner

IMITATION OF LIFE



I hate this job.

I'm not just an empty suit who stands in front of a camera, collects the money and flies off to St. Maarten for the weekend.

I may model for a living, but I hate being treated like a piece of meat. I once had a loud-mouthed art director say, "Stand there and pretend you're a human." I wanted to punch him, but I needed the job.

What am I all about? I'm your basic, simple, complicated, mixed-up, confused, confident, frightened, outgoing, shy, most times manic, sometimes depressive guy. I know I'm very good-looking, and there are days when that is enough. Some nights, when I'm alone, it's not.

I like women—all kinds. I like music—all kinds. I don't do drugs. (I'm not moralizing—I just don't like what they do to your face the next day, and I need this face.)

Oh, yeah, about this fragrance. It's good. Very good.

When I posed for this picture, the art director, a real nice woman, insisted that I wear this while the pictures were being taken. I thought it was silly, but I said, "What the hell? It's their money."

After a while, I realized I like this fragrance a lot. When the photo shoot was over, I walked right over, picked up the bottle, put it in my pocket and said, "If you don't mind, I'd like to take this as a souvenir." Then I smiled my best f--- you smile and walked out.

Next time, I'll pay for it. It's that good.

SHOCK VALUE: *The word "f---" had never appeared in advertising until this new Perry Ellis ad.*

Getting Real

MARKETERS HAVE LONG USED REAL LIFE —or situations they thought would telegraph that—to sell products, though often the reality shown in "talking head" testimonials and "slice of life" vignettes has borne little resemblance to the lives most of us live. But lately, with the help of such studied effects as mumbling, looking away from the camera, unusual cropping, refusing to deaden background noise, and canny casting, real-life advertising has come to seem more authentic.

Indeed, the newest twists in the genre—soulful interior monologues that capture the character of the product user (and may or may not include a plug for the product)—heighten the sense of reality. The latest confessional, a two-page ad for Perry Ellis men's cologne, will probably attract more attention for its use of "f---" than for its revealing monologue. Dashes or not, the ad's creators say, it is the first time "f---" has been used in advertising.

In the ad, created by the Della Femina, Travisano & Partners agency, a male model strikes a come-hither, reclining pose, his shirt flung open, his lips firmly set. Here is a man who appears to know what he wants and how to get it. But the copy tells a different tale. "I hate this job," it begins. "I'm not just an empty suit who stands in front of a camera, collects the money, and flies off to St. Maarten for the weekend. I may model for a living, but I hate being treated like a piece of meat.... What am I all about? I'm your basic simple, complicated, mixed-up, confused, confident, frightened, outgoing, shy, most times manic, sometimes depressive guy. I know I'm very good-looking, and there are days when that is enough. Some nights, when I'm alone, it's not. I like women—all kinds. I like music—all kinds. I don't do drugs. (I'm not moralizing—I just don't like what they do to your face the next day, and I need this face.)"

The expletive works its way into the copy later on, when the model realizes how much he likes the fragrance he's been forced to wear for the photo session. At the conclusion of the shoot, "I walked right over, picked up the bottle, put it in my pocket and said, 'If you don't mind, I'd like to take this as a souvenir.' Then I smiled my best f--- you smile and walked out. Next time, I'll pay for it. It's that good."

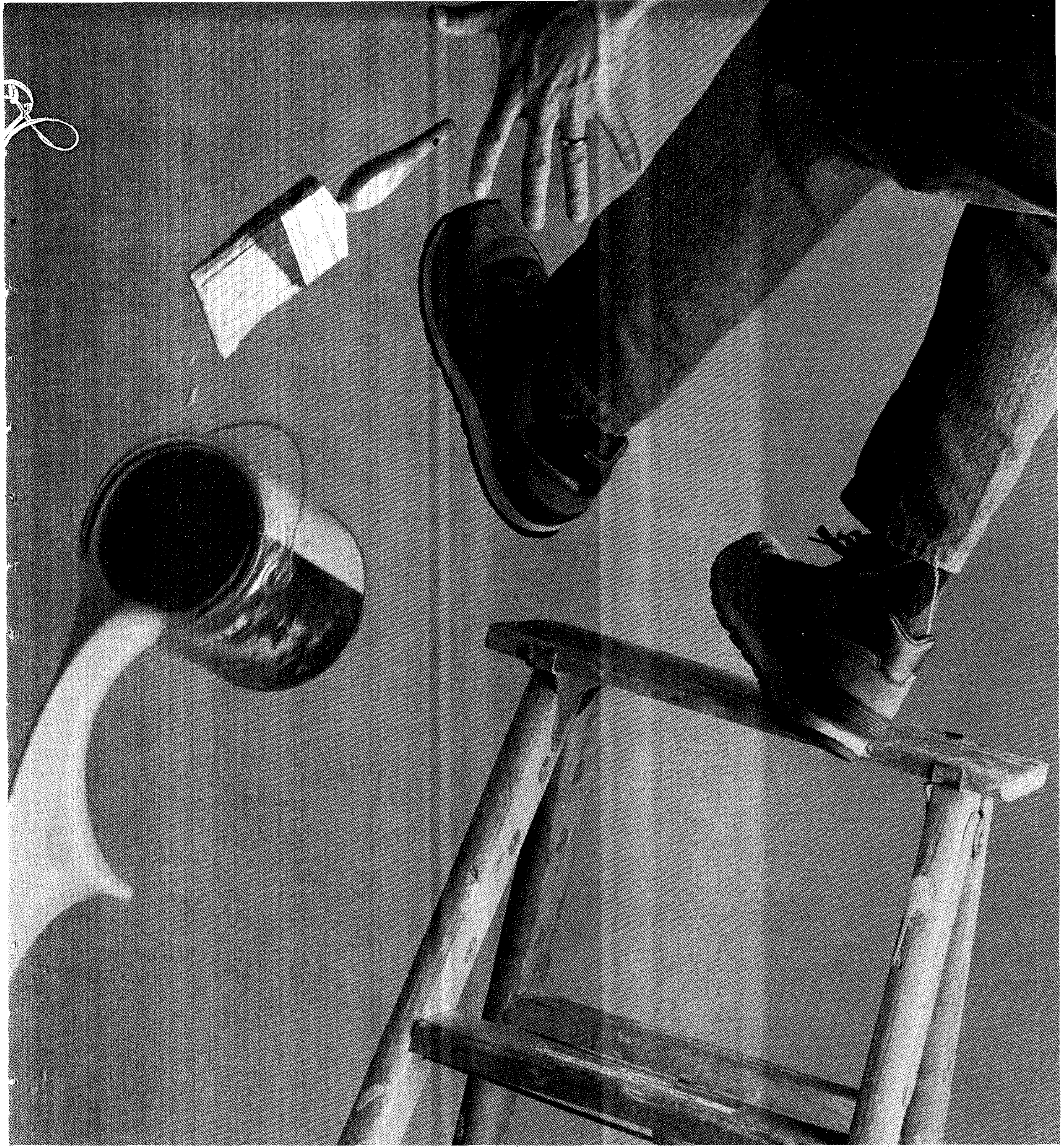
Originally, Jerry Della Femina, chairman of the agency and one of its chief copywriters, had the profanity spelled out—it is, after all, the way people talk, he says—but ultimately he opted for the dashes, because he "didn't want to go for effect alone." But even the suggestion of the word was enough to have the ad rejected by *Women's Wear Daily* and *The New York Times Magazine*. Other magazines, including *Esquire, New York*, and *GQ*, will run it in June issues, on the assumption that the Jerry Falwell contingent that would find it offensive is not big among their readerships. "Certain key words like 'hate,' 'f---,' and 'drugs' have never been used in advertising," says Della Femina. "Instead, advertising has traditionally been filled with good, soft feelings. There have been two languages in this country—the real one and advertising-speak. What we're presenting is the dark side, not the friendly or funny face advertising puts on." Adds Rochelle Udell, creative director of the agency and co-creator of the controversial ad, "Most fragrance advertising is pictures, pictures, pictures—fantasy or stylized figures, but not real. And for the most part, they've been wordless. Words are quite powerful. This ad speaks to human beings. I don't think it's the way to sell soap, but rather mood. It works with an image product."

Indeed, "real" may have been done since the beginning of time, but it has had a genuine resurgence recently. Dewar's "White Label" started it all in 1969 with profiles that captured the essence of some, well, eccentric individuals—among them, recently, a clavichord and harpsichord builder and a female dog-sled racer. "Name. Home. Age. Profession. Hobby. Last Book Read. Latest Accomplishment. Why I Do What I Do. Quote. Profile." And, of course, "His/Her Scotch." That was the formula.

Perhaps inspired by the success of the Dewar's profiles, AT&T opted for a scene to "sketch" its protagonists. In one ad, a new bride is setting off to live in America, bidding an emotional good-bye to her father. "As always, he had something for her: an antique cameo brooch. 'It was your mother's,' he said. 'I know she'd want you to have it.' Then she tried to put her feelings into words. But how do you begin to tell the person who single-handedly raised you how much you love him?" The solution, of course, is to ring him up frequently, via AT&T's overseas long-distance service. Saks Fifth Avenue ran a Mother's Day campaign with various peephole personalities. "Think of it. Me. The bonafide bachelor," begins one. "Married now. Turned husband, father ... and a gourmet cook to boot. And she's why."

House Beautiful varies the formula by presenting the name, education, family, home, most recent indulgence, particular pleasures, and, yes, favorite reading of some of its subscribers. And *Town & Country* zeroes in on some of the more interesting of its 2 million readers. In one striking ad, Waspy-looking Susan Rogers Williamson leans against her vintage car; the copy describes her as someone who weekends in Tuxedo Park, a "turn-of-the-century re-created English village on the Hudson River."

John Hancock's "real life, real an-

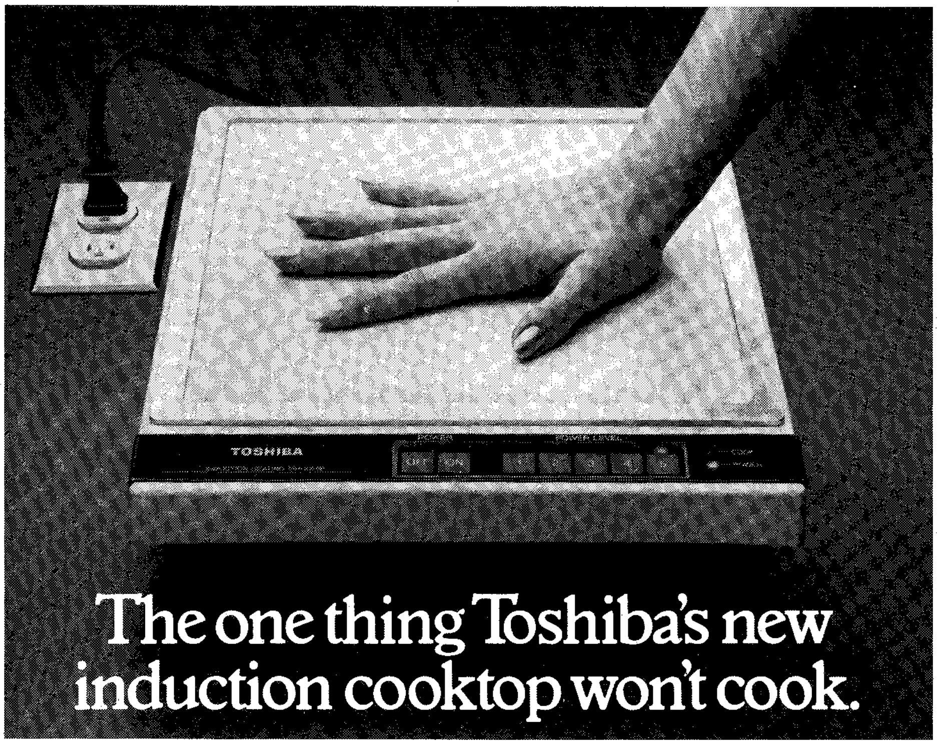


His fall will hurt everyone.

If he sues for a million dollars and wins, all of us pay the consequences. Skyrocketing insurance premiums, businesses going out of business and products that cost more. Who's to blame? Lawyers, insurance companies, manufacturers, or you, the consumer? Find out on Betty Furness's report, "Product Liability: A Risky Business." **This week at 6 on Channel 4.**

4 WNBC-TV NEWS 4 NEW YORK
Is there any reason to watch anyone else?

© 1986, WNBC-TV,



Believe it or not, this cooktop is ready to boil water. All it needs is an iron or steel pot. It works by creating a magnetic field that heats the inside of the pot—instead of the cooking surface. That makes it safer than conventional cooktops. And more energy efficient. So get yourself a Toshiba. Or you may get burned.

In Touch with Tomorrow
TOSHIBA
Toshiba America, Inc., 82 Totowa Road, Wayne, NJ 07470

Georgette Klinger
Georgette Klinger
NEW YORK
BEVERLY HILLS
DALLAS
CHICAGO
BAL HARBOUR
PALM BEACH
GK
Georgette Klinger
NEW YORK
BEVERLY HILLS
DALLAS
CHICAGO
BAL HARBOUR
PALM BEACH

The Georgette Klinger "Total Care" Salon is ready to receive you at 978 Madison and 76th Street.

For an appointment, please call
212-744-6900.

New York Beverly Hills Dallas Chicago Bal Harbour Palm Beach

swers" campaign brought a new dimension to slice-of-life advertising. The actors in these spots seem like ordinary people—they look away from the camera; they mumble; they shrug; their voices overlap; background noises distract.

Esprit draws attention to its "almost anything goes" clothes with first-person sketches of zany devotees. In one, 31-year-old Los Angeles architect Mimi Morton—who loves "sharpening colored pencils and arranging them afterwards"—confesses to wanting to start building birdhouses "because I can be an architect and the clients don't complain." Thirty-nine-year-old Eileen Sunzeri, a management consultant, thinks women have greater intellect than men but is "afraid of chickens because they're unpredictable." Valeria Cavalli, a 26-year-old "TV fashion host," has "a habit of falling in love and dropping everything to be with the man; I've already run away to France three times because of it."

This hyperrealistic style got a boost two and a half years ago when Anacin filled the TV screen with faces so real you'd swear their words percolated from their souls, not from scripts. In one spot, a miner, his face smeared with soot and sweat, his lips cracked, his hair dank, the stubble on his chin glistening, soliloquized, "Tell ya what—you go down a half-mile shaft. It's dark, damp. 'Bout 12 million ton of rock on top of ya. And ya get a headache. Whew! Buddy, ya better have ya some Anacin." Other spots used a weather-beaten farmer, a hash-slinging waitress, a cowboy, a football player, and a school headmistress, all sufferers testifying that "more medicine" in Anacin meant no more headache for them.

The inspiration for the controversial Perry Ellis cologne ad may have been the post–Brooke Shields Calvin Klein spots, in which Lauren or Shari or Antonia—their first names were momentarily frozen in the corner of the frame—sorted through their minds to share a pungent thought unrelated to the product. One rambled that what she was about to do was hard—then launched into a song with an amateur's wavering voice. Another confessed that she was "very into winning and an incredibly sore loser." Another rasped about an impending date with a boy—and confided that she'd invited four friends to sit between them at the movies.

The men's cologne and two other Perry Ellis licensees—Perry Ellis Portfolio for men and women—came to the agency largely because Udell did. The relatively new creative director of Della Femina had caused a stir in the worlds of image advertising and design. She was the art director on the spots in which Shields uttered the infamous "You want to know what comes between me and my Calvins? Nothing." And she was art director on the first set of ads in which beautiful male and female bodies lolled about in their Calvin Klein underwear, as well as on those "Share the fantasy" commercials for Chanel in which a model floats on a pool in the shadow of a plane. Udell has also been art director of *Harper's Bazaar, Vogue, Esquire,* and *House & Garden;* design director of *Self;* and assistant art director of *New York* Magazine. (One day, Douglas Turshen, her assistant at *House & Garden,* suddenly—and without previous hints—proposed to her through her answering service. They were married a few months later.)

One of Udell's many free-lance projects was a print campaign to reposition Cointreau for the Della Femina agency. The result: a series of four pictures. In the first, a woman wets her finger with Cointreau; in the next, a man kisses the finger; in the third, she kisses his finger; in the last—the consummation—the two kiss each other. After that ad, Della Femina persuaded Udell to come onboard as creative director.

When the agency first won the Ellis cologne assignment, it commissioned photographer Sheila Metzner to shoot Matt Norklun, the model and cult figure who has represented the cologne since its launch last spring. Udell chose Metzner because of the intimate series the photographer had done of her fully clothed husband. Metzner confessed that the intimacy of the Perry Ellis shoot embarrassed her so much that toward the end she closed her eyes to take the pictures.

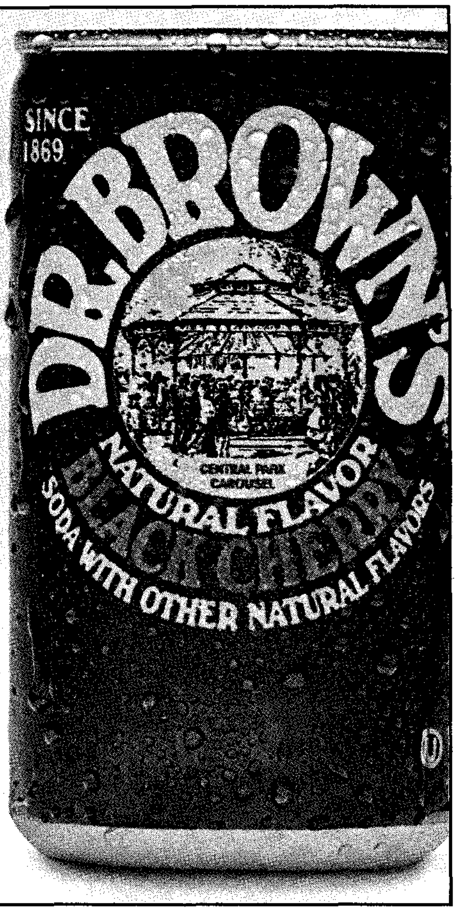
When the finished artwork arrived at the agency, Udell and Della Femina stared at it for a day and resolved to get a writer to create the man's interior monologue. The first attempts came across as too bland—they didn't fit the face or bare the soul. Another writer was assigned the task; he toyed with the project, then turned it back, fearful that a good job would reveal too much of himself. In the end, it was Della Femina who "lay on the couch" for this copy. (He had two influences: his 23-year-old son, a model and actor, and the memory of the day in 1962 when he'd heard a photographer snarl at two models, "Go stand over there and pretend you're human for a second." The hurt in their eyes has haunted Della Femina ever since.)

The ad's charm, says Della Femina, is its novel honesty; though model Norklun did not write the script, his face inspired it. "We think people will say, 'If they're that honest, let's try the product.' "

But there's more than vague hope here—there's hard-core selling. After the art director persuaded Norklun to wear the fragrance for the shoot, the model realized how much he liked it, and so he pocketed it as a souvenir. "Next time, I'll pay for it," he promised. "It's that good." Honestly, now. ▬

"In creating my Soda I chose, early on, to ignore the counsel of indiscriminate guzzlers."
—Dr. Brown

THE PERFECT SOFT DRINK



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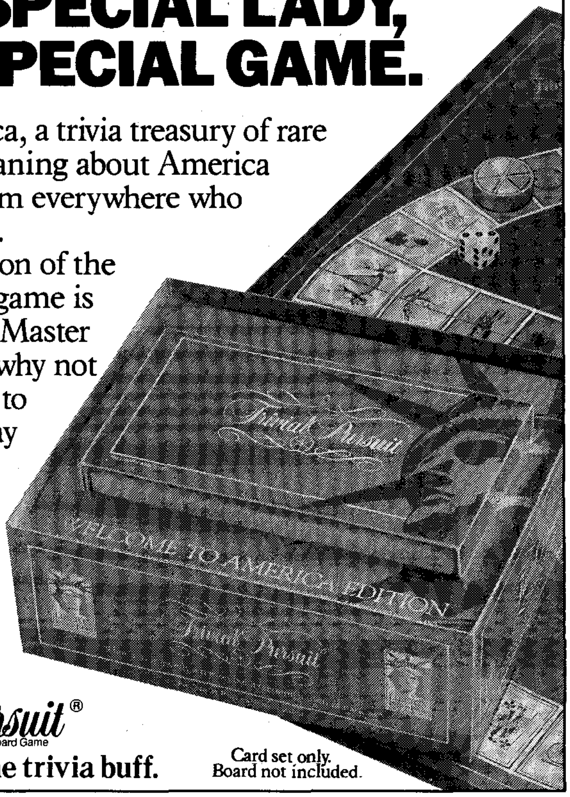
IN HONOR OF
A VERY SPECIAL LADY,
A VERY SPECIAL GAME.

It's Welcome to America, a trivia treasury of rare beauty and special meaning about America and the Americans from everywhere who made this nation great.

And since every edition of the Trivial Pursuit® board game is played on the Master Game board, why not play Welcome to America along with any (or all!) of the eight other card sets.

After all, having fun is every American's inalienable right.

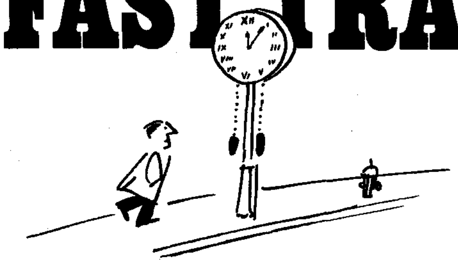


Trivial Pursuit®
Board Game
All the right stuff for the trivia buff.

Card set only.
Board not included.

Trivial Pursuit® is a registered trademark of Horn Abbot, Ltd. (Canada) which is an Official Licensee of The Statue of Liberty–Ellis Island Foundation, Inc. for the Welcome to America Edition. This game is distributed and sold in the U.S. under exclusive license to Selchow & Righter Co., Bay Shore, N.Y.

FAST TRACK



COMING UP

Boat People

WE ASSUMED MALCOLM Forbes would be in the harbor on his *Highlander* to celebrate the Statue of Liberty's centennial. But with boat charters running as high as $150,000, we wondered who else would be afloat.

Naturally, corporations top the list. Coca-Cola has a Staten Island ferry for executives and "loyal retailers." Seagram's has the side-wheeler *Andrew Fletcher* during the fireworks. Avon has four boats for employees. Mayor Koch and about 2,400 city workers and their families will watch the fireworks from two ferries. Top Chrysler dealers will be on the *QE2* (chairman Lee Iacocca will be on another boat). And Ted Turner will be on MGM's old *Bounty*.

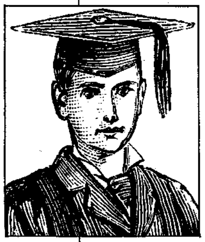
Some people are undecided. Estée Lauder doesn't know yet whose yacht party she'll attend. Also free at the moment are John and Susan Gutfreund, of Salomon, Inc., and the Donald Trumps.

Bill Blass plans to be in Connecticut, Geoffrey Beene in Hawaii. Joe Papp will probably be at one of his plays in Central Park. Donna Karan will be at her house on Fire Island. "If the boats pass close enough, she'll watch them from there," says an assistant. And theater owner Robert Nederlander's secretary says he'll be "representing America in the stands at Wimbledon."

ANN SWIFT

PRICES

HERE'S WHAT SOME THINGS for graduates cost these days:



☐ One-day rental of a mortarboard and gown for Columbia University undergraduates, from Collegiate Cap & Gown (3250 Hunters Point Avenue, Long Island City), $16.30.

☐ Laminating a diploma on a gilt-edged walnut plaque, at Malcolm & Hayes (694 Third Avenue), $41.

☐ One-month Eurail Youthpass, $290.

☐ Typesetting a résumé and making 50 copies, at Copycats (1626 Second Avenue), about $45.

THE LITERARY LIFE

HORRORS!

Clive Barker: "I don't side with the Christians."

FOR A WRITER concerned about "society's lack of metaphysical and ritualistic belief structures," Clive Barker sure likes exploding cats. The 33-year-old Englishman is the latest horror writer to be called the new Stephen King. After six volumes of his stories hit big in Britain, he was signed here by Pocket Books, Simon & Schuster, *and* Berkley Books, which brings out the first volume of *Books of Blood* next month. The stories are sometimes funny, sometimes philosophical, sometimes sexy. But they are always gruesome, and they never—caveat emptor—avert their eyes.

"We don't cut to the shadow against the wall," says Barker. "Everything I know about a scene I will tell." So, on a New York subway, "straphanger" becomes awfully literal. When lovers dissolve in a kiss, they liquefy. And when two Yugoslav cities do battle, the citizens lash themselves together to form two giants for the fight. In all the stories, people are folded, spindled, mutilated—gore in service to things that *really* scare: the mysteries of sex and death, loss of control over mind and body.

"Horror fiction," says Barker, "plunges its hand into the unconscious, and tugs something squirming out into the light. Then it drops the slimy thing back in, and one is healthier for it."

Yet Barker often has more affection for his demons than for their victims. "I don't side with the Christians," he says with a beatific smile. "I'm with the lions all the way."

Barker is sipping coffee in a New York pub, looking eminently wholesome—a bit like the young Paul McCartney (Barker, it turns out, grew up near Penny Lane in Liverpool). One might never suspect his imagination boils with zombies, ax murderers, and, yes, man-eating pigs.

"This only got started in 1981," he explains, "as a diversion from 'real writing'—plays and a novel." Soon, what had begun as good bloody fun became more lucrative than his "real" work. Now a second novel is on the way, one of his stories is becoming a movie, and four more have been optioned.

He's another horror industry, but might Americans find his fiction just too horrific?

"My stories are a bit strong for some," he admits. "And I do have a desire to write *brighter* ones. Of course, I'll always *love* mad-slasher stories." Again the smile. "Don't you?"

ERIC POOLEY

Photograph by Don Hamerman. Illustrations: top, Guy Billout; left, Bettmann Archive.

CHOW

Eat Your Art Out

Kathy Kirkpatrick at the Life Café.

'OCCASIONALLY I earned some crusts of bread in exchange for some drawings which I had in my valise," Vincent van Gogh confessed in a letter to his brother, Theo, in 1880. Trading art for meals didn't die with van Gogh, or even with Max's Kansas City, the artists' haunt of the 1960s. It simply moved to the East Village.

At the Art Café, on Second Avenue near 9th Street, the owner, painter Jacques Halbert, knows the tradition well. "The first painting I ever sold was to a restaurant owner," he says. Now he and his wife, Mimi Brame, curate the café's monthly exhibits.

"Guys come to eat here for a month or two, and I trade them for a painting I like," Halbert says. The value of an art credit? From several hundred to several thousand dollars.

At Rapid Algebra, at 65 St. Marks Place, the Lebanese-born Magdi Badawy and his brother, Hany, make sure the art on the lavender-and-peach walls goes with the food on the plates. "If the art is rough," says Magdi, "it will draw people away from eating." Hany has started lining up artists for Magdi's new restaurant, Alcatraz, also on St. Marks.

At Avenue A, an East Village sushi bar, it wasn't the artists who needed money. "I wanted to have everything black, including black walls," owner Kumiko Kurimoto says. "I knew we had to have some pictures." So Kurimoto hung a sign in the window, inviting "exhibitors." Which is how vibrant paintings by Mr. East, Bayard Michael, and Victor Stabin came to hang over the sushi bar.

"Art is becoming a trading commodity," says David Life, an art-for-meals pioneer who owns the Life Cafe, at Avenue B and 10th, with Kathy Kirkpatrick. "Artists always need food or money, and we've fed a lot of them."

Perhaps not as many, or as successfully, as the late Mickey Ruskin did at Max's. "Between 1964 and 1969, I never went anywhere but Max's," artist Gerald Laing recalls. "But then, I had an $8,000 credit there."

SHARON EDELSON

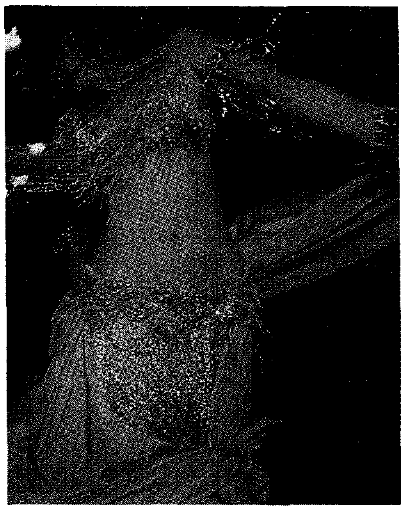
NIGHT CRAWLER

Things That Go Bump in the Night

WHEN THE ALI BABA, the Port Said, the Istanbul Café, and the Egyptian Gardens—all of them atmospheric belly-dancing dives—closed, a void was left for the city's genuine Young Turks.

Enter Fazil Cengiz, late-thirtiesish native of Istanbul. Cengiz was a part-time taxi-fleet owner, part-time Turkish party-giver, and former Istanbul nightclub operator whose connections spill over to the Fertile Crescent. He pulled together a corps of Turkish musicians, some of the most melismatic singers east of Ankara, and a rotating cast of genuine belly dancers (true students of the art), rented a loft at 743 Eighth Avenue (near 46th), and with friends and family organized what looks like an Eastern-style rec room and feels like the friendliest nightclub in town.

The fact that Fazil's has been operating (weekends only) for five years without much public recognition is testimony to the Fazil's faithful, who are understanding even when Cengiz extends the club's Ramadan closing (the Islamic holiday runs till June 7) all the way through August.


What's shaking at Fazil's.

On a recent visit, the dimly lit room began to fill up at 11 P.M., and by 3 A.M. the audience was so hyperactive it was difficult to know who was part of the paid floor show—especially when the men showered their dance partners (sometimes the guys they came with) with dollar bills. When the dancing started, scarves flew, hips ebbed and flowed, and hands inscribed delicate patterns in the air. The sinuous music provided by a saz, darbuka, cello, and accordion was abetted by electric guitars, keyboards, and clarinet, and the style of music wandered to the borders of Greece, Russia, and Arabia.

Every time I've been there, Fazil's has had a democratic mix of Turkish men and women, plus non-Turkish women who seem to be students of Middle Eastern dance, and guys who seem to be students of Middle Eastern-dance students.

Says Cengiz, "This is the only true Turkish-style nightclub in New York. The only difference is that in Istanbul, the clubs are mainly for men, and the club owner has to hire women as guests. Here, thankfully, I have many friends." STANLEY MIESES

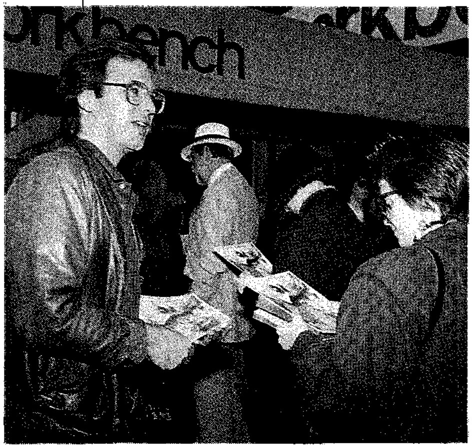
Photographs: top, John S. Abbott; bottom, Karen Kuehn.

SHOW BIZ

Hard Sell

'WOULD YOU LIKE TO come to my movie?" You may not realize it from this sweetly tentative opening, but Robert Mickelson is a movie producer. Mickelson, 34, and writer-director Rick King, 36, are the makers of *Hard Choices,* which opened last weekend at the Embassy 72nd Street.

For the past three weeks, Mickelson has stalked movie lines around town, passing out fliers for *Hard Choices.* He begins with *A Room With a View,* moves to *3 Men and a Cradle,* and finishes with *My Beautiful Laundrette.* "The interesting thing is that the independent movies are generating the longest lines," Mickelson says. King acts as Mickelson's chauffeur in a beat-up Chevy Nova. "I'm the shy one," he explains. "Robert's got the charm."


Mickelson hawks his movie.

Hard Choices tells the story of a juvenile offender about to be tried as an adult. It got good reviews in Los Angeles, but opening an independent film—despite acclaim, and appearances by director John Sayles and performance artist Spalding Gray—is never easy in New York. Especially when the promotion budget is $40,000 (a full-page ad in the New York *Times* can cost about $26,000).

In three weeks, the filmmakers have distributed about 20,000 fliers. "These people are stuck for twenty-odd minutes, with nothing to do," King explains. "What else can they do but listen to Robert and read our flier?"

The leaflets are part of the innovative penny-pinching that's part of making a film with a budget of only $500,000. Anything the cast and crew had a hankering for—from Jack Daniel's to Miller beer—was cadged from suppliers and credited in the film. "My motel room began to look like a black market," says King.

Whatever couldn't be cadged was paid for with Mickelson's credit card. The reason: "My card's from Canada, so they couldn't check my limit," he says. "Thank goodness we promoted People Express—at least I knew I could get everybody home."

After bringing the movie in on budget, telling total strangers about it is a piece of cake. This evening, as Mickelson works the crowd outside *My Beautiful Laundrette,* he finds people to be warm, sometimes effusively so, sounding a good deal like parents at Open House.

"Would you like to read about my movie?" he asks a woman. "It's very good."

"Why, yes." She examines the flier. "Which one are you?" He tells her. "Why, how wonderful! Your very own movie!" she says.

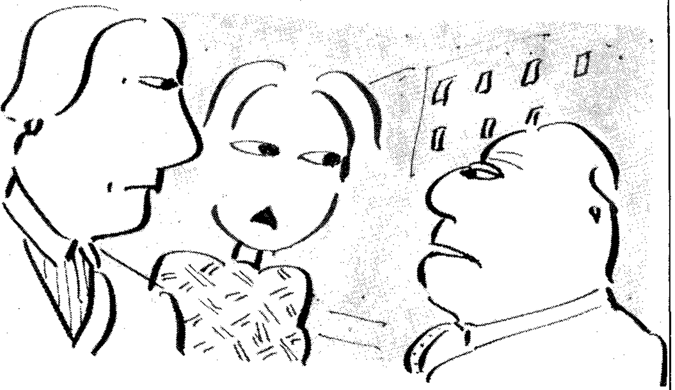
Only one man is wary. "What do you mean *your* movie?" he asks.

Mickelson looks apologetic. "I'm the producer," he says and points to his name in print. "See, that's me, Robert Mickelson."

"Oh," says the man, nonplussed. "I guess it *is* your movie, then."

ELLEN HOPKINS

PEN & PENCIL


"Dinner with the Baileys? You don't have dinner with the Baileys. The Baileys are lunch."

ANTHONY HADEN-GUEST

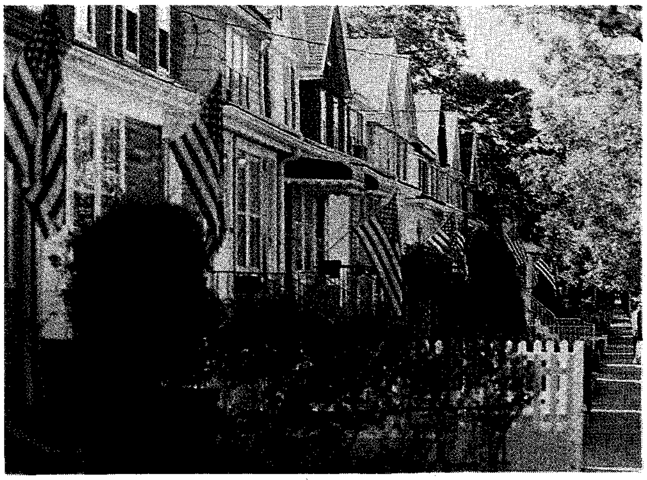
CIVICS

Star-Spangled Street

WHEN WILLIAM REILLY was killed in Da Nang in 1966, his neighbors on East 42nd Street between Foster and Avenue D in Brooklyn decided to fly American flags at half-staff to honor him.

"We didn't want to take sides on Vietnam," says block-association president Frank Zito, 32, who has lived on the block since he was 3. "We just wanted to show that we cared about the soldiers and about America."

The flurry of flags brought TV reporters to the scene, which was promptly dubbed the Flag Block. The Stars and Stripes has flown there ever since.


Brooklyn's East 42nd Street unfurled.

"Our parents and grandparents were from different countries," says Zito, "so flying the flag showed what we have in common."

Every family that moves to the block is given an American flag as a housewarming gift. "We remind people to put out the flags in good weather," says resident Marie Spellane. "By summer, most are flying."

With the old Irish and Italian families gradually moving away, the block association is encouraging people to add the flag of their homeland.

"Pretty soon we'll have flags from Guyana, Haiti, and all over the Caribbean," says Zito. "The new people know the tradition is important. It brings us closer together as a neighborhood." PEG TYRE

Photographs: left, Robin Bowman; right, Dan Cornish/ESTO.

RUTH RECOMMENDS

BY RUTH GILBERT

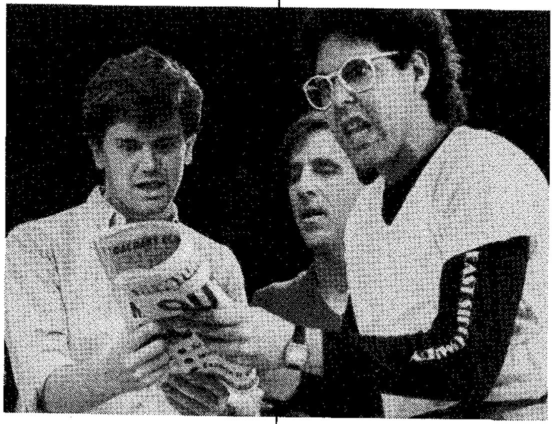
A splendid Orson Welles retrospective can be seen May 25 through June 21 at the Regency. It features 24 films that Welles either appeared in or directed.

'THE CASSANDRA CROSSING'

Sophia Loren and Fausta Avelli are trapped aboard a plague-infested train speeding across Europe! You can see this great 1977 suspense film May 24 at 11 p.m. on Channel 5.

'NATIONAL LAMPOON'S CLASS OF '86'

From left are John Michael Higgins, Brian Brucker O'Connor, and Tommy Koenig in a sketch from the latest, loony Lampoon show. It's previewing at the Village Gate—where the original production of tasteful skits was born—and opens May 22.



MARTHA GRAHAM DANCE COMPANY

It's Ms. Graham's sixtieth-anniversary season at the City Center from May 27 through June 15. Included are two premieres and Appalachian Spring, *set for May 30, 31 (with Steve Rooks, above), June 1, and 13.*

FIREFIGHTERS
8

'HIZZONER!'

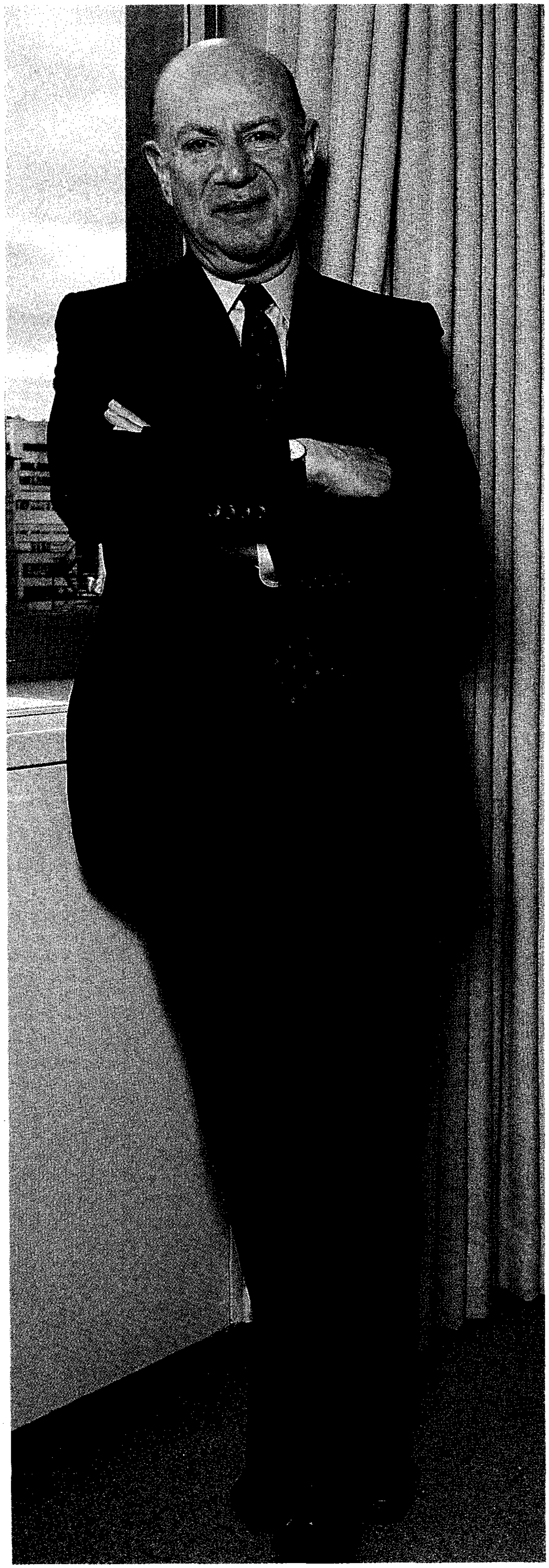
Tony Lo Bianco portrays one of New York's most colorful mayors, Fiorello La Guardia, May 21 at 10 p.m. on Channel 13. The one-hour one-man special is narrated by another colorful mayor, Ed Koch.

WASHINGTON SQUARE OUTDOOR ART EXHIBIT

Over 300 contemporary artists and craftspeople display their works on the streets of Greenwich Village on three weekends: May 24, 25, and 26; May 31 and June 1; and June 7 and 8. Above is a scene from last year's show.

Photographs: top right, Martha Swope; center, John Kisch.

THE TISCH TOUCH



HOW THE NEW CBS CZAR DOES IT

BY EDWIN DIAMOND

A FEW WEEKS AGO, MOLLIE Parnis invited a select group of rich and powerful New Yorkers to a dinner party for Charles Robb—the former governor of Virginia, the present son-in-law of Miss Parnis's old friend Lady Bird Johnson, and a future Democratic vice-presidential hopeful. Among the guests was Laurence A. Tisch, chairman of the Loews Corporation, who owns 17 percent of CBS and

Photograph by Maria Robledo.

has announced plans to acquire up to 25 percent. The 46-year-old Robb, instead of tooting his own horn, deferentially used his after-coffee remarks to praise Georgia senator Sam Nunn. Impressed by Robb's arguments, Tisch turned to an executive of the New York Times Company and urged him to "talk up" Nunn—invite him for a *Times* editors' lunch and write favorable editorials about him. The *Times*man didn't miss a beat. "Larry," he said, "you own CBS now. Why don't *you* put him on the news?"

When Laurence Tisch revealed last fall that Loews would buy a dominant position in CBS, he began receiving an immediate and, by some accounts, unwanted dividend. A normally private man with a low profile—at least for someone whose family is worth an estimated $1.7 billion and who has given more than $10 million to New York University—Larry Tisch has become something of a media celebrity.

His tough, no-frills business style and value-oriented investment strategies, as well as his evolving plans for CBS, have become topics of intense analysis. His personal life, his religious and political views, his close-knit family, and his special working relationship with his younger brother, Loews president Preston Robert Tisch, are hashed over by CBS executives and employees alike—and by Wall Street pundits, Washington officials, and of course by CBS's broadcast rivals at NBC and ABC.

WHILE THE LONGER newspaper and magazine profiles of Tisch have been carrying the low-key message that he went into CBS as an investment, a steady rat-a-tat-tat of items in the tabloids has offered a considerably different picture. It's said, for example, that Bob Tisch will soon be taking a place on the CBS board of directors alongside his brother; that CBS will be spinning off its records division (because of a Tisch analysis of the market and a distaste for the scandal-prone business); that Larry Tisch has involved himself in the details of operations, steering one CBS publishing unit to less expensive offices and taking part in discussions about what should happen to the restaurant on the ground floor of the CBS headquarters, on West 52nd Street.

In some cases, the tabloid items are closer to the reality at CBS than the business stories are. William S. Paley, the founding father who made CBS the number-one network, still maintains his offices on the thirty-fifth floor of the CBS building, as well as his 8 percent stake in the company he started almost 60 years ago. Thomas Wyman, appointed by Paley in 1980, is still chairman. But Paley, at 85, is a diminished force; one CBS executive says the founder is now regarded as a "historic figure." And Paley's vicar, the 56-year-old Wyman—who lacked broadcasting experience before coming to CBS—is seen as playing an ambiguous role with an uncertain future. Into this power vacuum has come Laurence Tisch. "We used to call it Bill Paley's candy store. Now it's the Tisch-family candy store," says Fred Friendly, the former CBS News president and a friend of Laurence Tisch. "I'm told there's a radically different atmosphere on the board of directors these days," says a CBS executive who asked not to be identified. "When Larry Tisch talks, CBS listens."

The view that the Tisch involvement with CBS is just a hardheaded investment by a Wall Street contrarian (who buys when others sell, and vice versa) has become less and less plausible. It's true that CBS shares, which have ranged from $105 to $151 over the past year, may be slightly undervalued, based on the company's cash flow and the "meltdown" value of its parts if sold off separately. It's also true that Tisch has hedged about plans to acquire more than the announced 25 percent, if for no other reason than to avoid driving up CBS's stock prices. But CBS isn't really a value buy. "If Larry only wanted to make money, he'd go elsewhere," says Newton Minow, the former FCC chairman who has been on the CBS board of directors since 1983. "CBS is not just a business for him. It's an institution of great public weight."

In fact, despite all the stories about the Tisch concern for privacy ("Too much has been written about me; I don't want all that publicity," Tisch says), he's become a visible, active presence within CBS. In recent months, for example, he's opened up his own fact-finding back channels to CBS executives on both coasts and taken a succession of CBS people from the news and entertainment divisions out for lunches and dinners. His guests have included Dan Rather, Walter Cronkite (who also sits on the CBS board), Bill Moyers, *60 Minutes'* Don Hewitt, and Donald "Bud" Grant, head of CBS Entertainment. The conversations have been mostly social (Tisch's wife, Billie, and some of the CBS wives have been present on occasion), but the meetings are actually part of what might be called Broadcasting 101. "He's trying to educate himself, to figure out what to do," says a CBS man who has been a Tisch dinner guest.

At 63, Larry Tisch gives every indication that he enjoys his new CBS position, high profile and all. With his own fortune, and his family's, secure, and with the fortunes of such favored civic good works as NYU* on the rise, Larry Tisch can devote a good part of his time and intelligence to something weightier—and, yes, potentially more rewarding—than Loews's other holdings. CBS may be changing Larry Tisch, but there's no doubt that Larry Tisch will be changing CBS.

"When Larry Tisch looks you in the eye and says, 'I'm your friend,' you either believe that or you don't. I do."—Tom Wyman, telling a *Wall Street Journal* reporter of Tisch's assurances that he plans to buy no more CBS stock and that he supports Wyman's chairmanship.

Honesty and decency are the qualities most frequently cited by friends and associates in describing Larry Tisch's style. So are toughness and unsentimentality. And the former can sometimes be at war with the latter. What Tisch said to Wyman may have been true when he said it, just as what Wyman said in that same *Journal* interview may have been true when *he* said it last November. Back then, Wyman declared that the turmoil at CBS was ending. Ted Turner's hostile takeover attempt had been rebuffed; Larry Tisch was regarded as a friendly "white squire" rather than a controlling "white knight"; layoffs of CBS employees—in part to cut costs and improve CBS's bottom line after the expenses of fighting off Turner—were over, Wyman added, and no further CBS News executive changes would occur.

SINCE THESE PRONOUNCEMENTS, Edward Joyce has left the presidency of CBS News, and James Rosenfield, a senior vice-president, has taken "early retirement." Earlier this month, Gene Jankowski, president of the CBS Broadcast Group, announced more staff cuts and said greater attention would be paid to productivity. Larry Tisch—"speaking just as a director"—says that he thought the Jankowski story was overplayed in the papers, given CBS's modest goals. But Tisch is learning, or will learn, that this new belt-tightening is the result not so much of takeover costs that have to be paid as of something perhaps worse. After years of steady increases in advertising revenues, the three networks hit a patch of "negative

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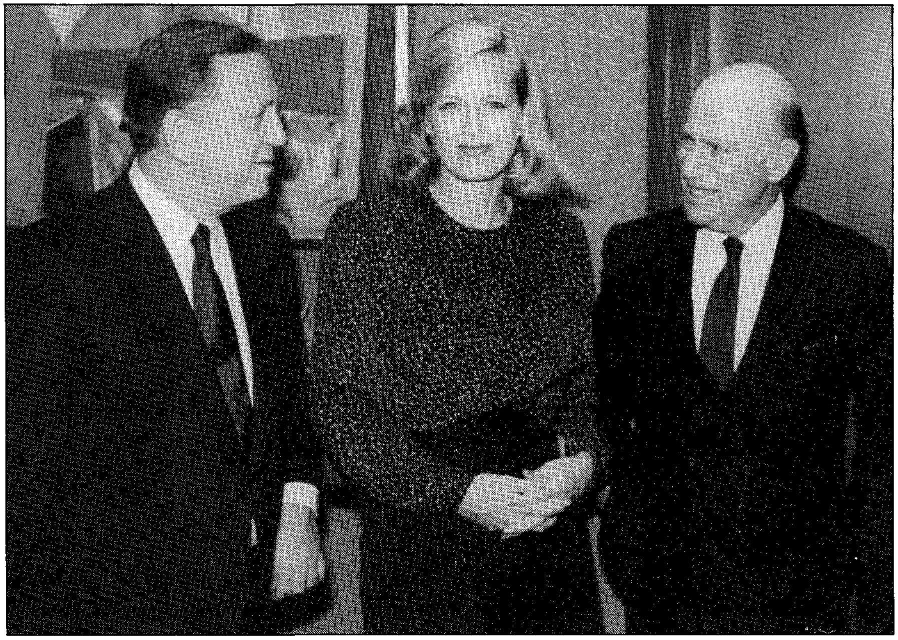
* *Where the author is a tenured faculty member.*

PASSING THE TORCH: *"I'm told there's a radically different atmosphere on the board of directors these days," says a CBS executive who asked not to be identified. "When Larry Tisch talks, CBS listens."*

growth" in 1985. Ad revenues increased, for example, by 13 percent in 1983 and 19 percent in 1984 (the year of the Olympics). In 1985, though, ad revenues declined by 3 percent from the year before. Last December, David Poltrack, CBS's vice-president for research, forecast growth again, between 5 and 6 percent for 1986. Now it may be closer to 5 percent. The days when an "inflation factor" was automatically built into advertising rates are over. Slow growth in revenues or no growth has become the current pattern—and with this have come the renewed attempts to pare costs.



STAR QUALITY: *Tisch with NYU president John Brademas and guest lecturer Diane Sawyer.*

Given this changing market, in retrospect it was obvious that Larry Tisch would become an active participant at CBS. The mere size of his stake dictated it. "If you've got $600 million invested, and a commitment to buy another $300-million worth of stock, you can just bet you're not going to be passive," says the head of a major CBS division. Beyond that, the Tisch family history is one of prevailing, and controlling.

"In my student days, NYU was a commuter school. After classes, all of us traveled home by subway—to the Bronx, Brooklyn, Queens, even to the wilds of Staten Island and New Jersey."—Laurence Tisch, recalling his college career.

The Tisch family is one of New York's great success stories. Larry and Bob's father, Al, was in the boys'-garment business and owned a summer camp in the Poconos. Larry was graduated from DeWitt Clinton High School in the Bronx and went to the School of Commerce at NYU. Now, he notes, it's called the *College* of Business and Public Administration—and the former subway scholar serves as chairman of NYU's board of trustees, a convocation of the city's rich and famous that includes Leonard Stern, Henry Grunwald, and Leontyne Price. Tisch still has fond memories of Marcus Nadler, who taught banking and money markets, and Jules Bogan, who taught finance. Larry Tisch got his degree at nineteen; he picked up a master's from the University of Pennsylvania, served in the Army during World War II, and attended and dropped out of Harvard Law School. Bob Tisch, three years younger, followed a somewhat similar course: Bucknell, the Army, and the University of Michigan.

In their twenties, the brothers joined their father in putting together $175,000 (from the sale of the garment business and the camp, and a loan) to buy a resort hotel called Laurel-in-the-Pines in Lakewood, New Jersey. The year was 1946. In 1950, they used the profits from the resort to buy the Traymore Hotel in Atlantic City. Next came the Americana, another resort hotel in southern Florida. By 1955, the Tisch brothers, still in their early thirties, had formed Tisch Hotels, Inc., and were operating twelve hotels.

In these formative years, Larry and Bob Tisch developed the management, investment, and personal styles that became the Tisch way. Larry Tisch became Mr. Inside—the tough money man, the shrewd investor, wired to his phone. Bob Tisch became Mr. Outside—the gregarious manager of the empire. "The brothers' relationship is the key to the Tisches," says a former associate. "Larry is the big-picture man who makes overall strategy. He couldn't care less about running things. That's Bob's strength."

AS AN INVESTOR, LARRY Tisch used his instincts as well as his sharp intelligence. He looked particularly hard for undervalued positions. "Larry is levelheaded," says Murray J. Rossant, a Tisch friend and head of the Twentieth Century Fund, a public-policy research group (where Larry Tisch is one of three *pro bono* advisers for the fund's portfolio). "He doesn't deal in tips or stocks-with-a-story. He's not distracted by trivialities. He has a concentrated mind."

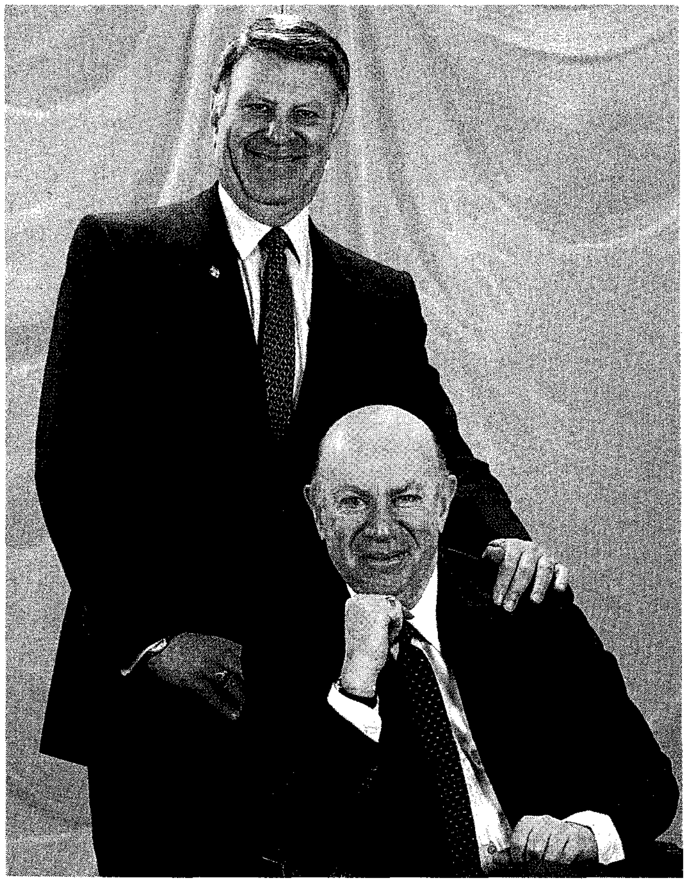
In 1959, the Tisches acquired a 15 percent stake in Loews Theaters, becoming the movie chain's largest stockholders and earning a director's seat for Larry. It was a pattern that would be repeated in later takeovers. The Tisches didn't know much about the entertainment business, but they recognized the value of the land beneath the theaters. Hotels and apartment buildings replaced some unmourned old movie palaces, while other theaters were refurbished.

In 1960, the year Al Tisch died, Tisch Hotels became the Loews Corporation. The venerable Lorillard Corporation, tobacco manufacturers since 1760 (and currently makers of Kent, Newport, and True, among other brands), was acquired in 1968. A truly undervalued company, Lorillard immediately quadrupled Loews's revenues and assets. In 1974, Loews began buying shares—as an "investment," according to the required statement for the SEC—in the CNA Financial Corporation, a Chicago-based insurance company. According to another former Tisch associate, "They picked CNA out on the verge of bankruptcy, battled and defeated the old management, and put in their own people, while gradually increasing their holdings from 5 percent to over 80 percent." In 1985, CNA made $4.8 billion for Loews, 71 percent of the company's total revenues. Over the next several years, as the percentage of Loews business represented by tobacco inevitably continues to de-

Courtesy of New York University.

crease in a health-conscious America, CNA is expected to keep generating lots of cash. Says the former associate, "CNA was the classic Tisch acquisition, and I think a model for CBS."

The Tisch brothers operate with a minimum of memos—and a lean headquarters staff of about 60 for a company of 22,000 employees—from low-overhead offices at 666 Fifth Avenue. It's all in sharp contrast to the networks' fondness for "lawyers, layers, and limos." A friend who dined with Larry Tisch after one of his educational days at CBS found the new board member shaking his head. "What do all those executives *do* all day?" Tisch wanted to know. When the news got around that the brothers share a company car and send the driver home at six, and that Larry had been seen driving his own mid-priced station wagon around town, it was the turn of CBS people to shake their heads, as if they were watching a scene of coming attractions.



FIRST TEAM: *Bob Tisch plays Mr. Outside to his brother's Mr. Inside.*

NO ONE WOULD ever accuse the brothers of flash or of free spending. At Loews's annual meeting last week, held for the first time in the auditorium of the Manufacturer's Hanover building on Park Avenue, Larry Tisch marveled at the "grand surroundings" of the place. Except for some carpeting and upholstered seats, it could have been a lecture hall at NYU. But the stockholders didn't seem to mind; there was laughter all around as Tisch announced record revenues and record earnings and said he would see about returning to one of the old Loews movie theaters next year, so stockholders could stay after the meeting and catch a free show.

Martin Sosnoff of Atalanta/Sosnoff Capital Corporation, a money-management firm that at one time or another has held large positions in both Loews and CBS, describes the Tisch corporate style as "frugal, cost-conscious, well managed. They work hard and don't pay themselves a lot of money." Larry Tisch, Sosnoff adds, "is one of the great entrepreneurs of our time. He's a hero of mine."

Even heroic tales can have bad chapters. The Tisches bought Equity Funding stock in 1973, just before the company collapsed. In 1979, they purchased the Bulova Corporation, and found themselves part of the world's oversupply of watches. Bulova finally put two consecutive profitable years together, in 1984 and 1985. While the official vita for the Tisches skips the story, Loews also acquired a controlling interest in the Franklin National Bank—and then bailed out when the bank became overextended. The buyer of the Tisch holdings, worth $40 million: Italian financier Michele Sindona, who thus gained control of the bank—and was later convicted of looting its assets. (Without acknowledging wrongdoing, Loews settled suits brought against it in connection with the bankruptcy by agreeing to pay $1.2 million. Larry Tisch, still the value player, maintained that the buying and selling were in Loews's best interests.)

It's the nature of the quintessential deal-maker to listen to all offers. Larry Tisch is open-minded, even to discussions about Loews's oldest holdings. Last year, Tisch took Loews out of the movie-exhibition business, selling it to an associate, Bernard Myerson, and other investors (in the sensible, old-shoe Tisch manner, Myerson still uses his office space at 666 Fifth).

In the past few years, Larry Tisch has become bearish about the equities market, and Loews missed out on the big Wall Street stock boom. On the other hand, he points out that Loews's impressive investment portfolio is active in the bond and money markets—and has done extremely well. Loews's investment portfolio earned over $1 billion last year, according to the annual report. "Larry Tisch basically sells when the market goes up," says fellow investor Martin Sosnoff. "When the crash he expects comes," adds Sosnoff, "Larry will be there with a pile of money, ready to buy." Larry Tisch himself acknowledges that he may have "missed the boat" on the stock boom. "I can make a case for 3,000 [in the Dow Jones] or 1,000. We're neutral now," he told stockholders, adding that "patience pays off." As an example of Tisch patience, for the past year Loews has taken the contrarian position on the world oil market, buying oil tankers at distress-sale prices and keeping them in dry dock in anticipation of renewed demand. Larry Tisch now thinks it may be time to send *these* boats out to sea again.

"We try to control our business very tightly, and I think we do a good job."—Bob Tisch, declining to talk about CBS.

Larry Tisch did not want to be interviewed about CBS, either. "All the talk and publicity hurts," he said. "Sometimes there's a difference in what people say and what they are feeling." And Tom Wyman also declined "at this time." A number of CBS executives who did agree to talk, most of them with the understanding that they would not be identified, explained why they thought there was a reluctance to speak on the record. "It's an extremely unsettled time at CBS," says the head of a major CBS department. CBS, Inc., netted just $27.4 million in 1985, compared with $212.4-million the year before. The cost of borrowing the $958-million for the repurchase of CBS common stock, to make CBS takeover-proof, plus the $114 million in losses from discontinued operations help explain this dismal record. But management must also share responsibility. Speaking to CBS stockholders about the company's disposition of its toy business and its decision to write "the end" to theatrical-film production, Wyman gamely declared, "We should have exited these businesses earlier." In effect, toys are *not* us.

As if this were not bad news enough, management received another jolt last month when the 1985–86 prime-time ratings showed that NBC had supplanted CBS as the number-one network. The CBS lag in entertainment programming, after the network had won 25 of the past

Photograph by Theo Westenberger/Sygma.

FAMILY MAN: *With his fortune secure, he can devote a good part of his time to something weightier than Loews's other holdings. CBS may be changing Larry Tisch, but there's no doubt he'll be changing CBS.*

30 seasons, was reflected in CBS Broadcast Group profits, which plummeted from $408 million in 1984 to $360 million in 1985. A second-place finish adds up to a swing of $50 million for CBS—with no assurance that its prospective prime-time programs can climb back soon.

THESE DEVELOPMENTS GIVE A degree of urgency to Larry Tisch's media education. As CBS insiders see it, Tisch has a limited number of options. First of all, he could bail out with his paper profit, though no one believes he'll do that. Or he could urge CBS to sell off more pieces of the company, such as the record business or its overseas operations—much as Ted Turner said he planned to do. As a variation on this, Tisch could argue that CBS should become a "pure" broadcasting company and sell off its non-broadcast units while buying more TV stations, up to the limits allowed by the FCC. Finally, he could argue for new top managers—replacing Wyman, for example, with a chairman who has broadcasting experience.

CBS people who've talked to Tisch say that beyond the usual generalities about wanting the network to be number one again, he still isn't sure what he would like to see happen. But the key to his thinking lies in the reasons that brought him to CBS in the first place.

The Tisch presence at CBS may represent an investment, but, as a close associate says, "it's an investment on several levels—the financial level being only one, and not the primary one." The Tisch presence began in early 1985, when Jesse Helms's right-wing group, Fairness in Media, said it would start a CBS proxy fight to overcome the network's "liberal bias" by becoming "Dan Rather's boss." Larry Tisch's public account is that Wyman "came up to see me about some of his problems" with the takeover attempts. Wyman's published account is that Tisch came to him out of a concern that CBS would be politicized by the hostile-takeover forces. As Wyman told it, Tisch specifically worried about CBS's continued independence on such issues as "civil rights, Israel, and South Africa."

Tisch family members and friends now seek to steer interviewers away from the idea that Larry Tisch got involved in CBS because of his politics. "It's a mistake to think that he'd apply his personal views to anything as visible as his CBS position," says one intimate. "He's too smart to do that."

Yet Larry Tisch and his brother have never hidden their family's centrist Democratic politics, their Jewish religion, or their liberal views on public policy—at least until very recently. They were Carter-Mondale Democrats. Bob Tisch served as chairman of the citizens' committee for both the 1976 and 1980 Democratic conventions in New York. In the past, Larry Tisch has taken an interest in the political future of Senator Bill Bradley; the Tisches have been supporters of Representative Charles Schumer, himself a strong supporter of Israel in the Congress. More recently, of course, Larry Tisch has expressed private admiration for Senator Sam Nunn.

The Tisches are not just philanthropic Jews, givers to the UJA and Israel, although they most emphatically do that. They are believing Jews who study the Talmud—still—in the company of their now-grown children. "They live a life of Jewish values," says Naomi Levine, who worked with the Tisches during her ten years as executive director of the American Jewish Committee and who currently works with them as vice-president of external affairs for NYU. Billie Tisch, Larry's wife, has served as the president of the Federation of Jewish Philanthropies, the first woman to do so. The Tisches are also *visible* Jews. Larry Tisch once told interviewers doing a study of class, money, and religion that assimilation is "the tragedy of the Jews." Tisch added, "Once they get affluence and mingle in the non-Jewish world, they think there's something socially more desirable over there. I don't think so."

NYU president John Brademas, the former congressman whom Larry Tisch, as chairman of the NYU board of trustees, helped recruit in 1981, has now worked with both Tisch brothers for five years. Brademas has observed how Tisch time and Tisch money have supported the university's hospitals and its humanities programs. Among the gifts: $7.5 million for the Tisch School of the Arts, which is fast becoming the premier film and theater center in the country. "They have an impressive sense of stewardship—to use our Protestant word—about the world," Brademas says.

If the Tisch position in CBS is read as an investment in stewardship, then a lot of the picture clears. On this personal level, the CBS investment involves an emotional calculation. The Washington writer Elizabeth Drew is a first cousin of the Tisches and close to the brothers. "Larry is not one of those congenitally restless souls always looking for something new to do," she says. "He is a secure, happy man who is successful in what matters most to him—his family and his children. The same is true of Bob."

BUT WHILE THE TISCH BROTHERS may have no deep need to prove themselves to anyone, others close to the family see a Tisch desire, as one put it, "for some enterprise with greater public resonance than hotels or watches." CBS is a prized national institution, suffused with prestige (as well as debt). Tisch feelings of family affection may encourage the idea of a CBS legacy for the next Tisch generation—stewardship in yet another sense.

The four sons of Larry and Billie Tisch work for Loews, or at least close to the family candy store. Son Andrew, 36, is a Loews director and president of Bulova. Son Daniel, 35, is a managing director of Salomon Brothers, Inc. According to an associate, "Danny and his father make trade talk all day on the phone." Son James, 33, is vice-president of finance for Loews. Son Tom, 31, is a private investor with offices on the Loews premises; he manages FLF Associates—Four Lucky Fellows, the four sons. Of the children of Bob and Joan Tisch, Jonathan, 32, is a vice-president of Loews Hotels, and Steve, 37, is an independent Hollywood producer with some impressive film credits (*Risky Business*). Bob and Joan's daughter, Laurie, has no formal connection with the businesses.

"I used to do everything here. I was the salesman. I made the news decisions. I knew all the correspondents on a first-name basis. I'd call up in the middle of a radio program and get them to change something. I'd go down to Broadway and catch a show, and if I saw someone I liked, I'd sign them up."—William S. Paley, recalling his long run (1928 to 1983) as founder and chairman of CBS.

As Larry Tisch and the Tisch family get more and more involved with CBS, they will have to contend not only with the company's present management but with its storied past, not to mention the legacy of Bill Paley. The spirit of "the Founder" is not easily exorcised. In many ways, Paley is the Tisches' polar opposite—the supporter of Eisenhower, the grand assimilator, the *bon vivant:* Imperial Paley.

Toward the end of his active tenure at CBS, Paley himself struggled to keep

CIVIC SENSE: *Tisch at a meeting with Brademas (middle) and members of NYU's board of trustees.*

pace with his legend. He is now writing his second autobiography. In his first, *As It Happened* (1979), he struck a note of regret. CBS, he said then, had grown too diversified for any one man to participate directly in all its operations. The modern CBS meant records, books, and toys, not just a network devoted to programming for popular tastes. In the old days, he had only to pick up the phone . . . now CBS couldn't be *controlled.*

Paley went through four heirs apparent in just seven years (he had no family succession to work out) before turning CBS over to Tom Wyman, who, at Pillsbury and Polaroid, had learned how to deal with large companies and strong-willed founders. But the diversification woes during the Wyman era, compounded by an aloof management style, all suggested that Wyman didn't have a handle on the modern CBS, either.

CBS is still a broadcast giant. More than half of its $4.7 billion in revenue last year came from the broadcast group, and more than 75 percent of its profits. Broadcast performance, in turn, depends on people rather than on organizational boxes on a chart—people who are innovative managers, imaginative schedule-makers, producers of quality entertainment programs, and journalists who care about the news. This is the "creative community" in New York and Los Angeles, the group Paley knew so well. Judging Wyman's relationship to this world, a CBS News producer offers a simple tale of two networks. In 1981, she says, "both CBS and NBC got new leadership—Wyman at CBS and Grant Tinker at NBC. Look at what's happened in five years." In that span, NBC has become the number-one network in ratings and in quality shows (CBS still leads in news). Some of these quality entertainment programs were created by people who had produced for CBS; others grew out of the encouragement of Tinker and his associate Brandon Tartikoff.

In truth, Larry Tisch is something of a question mark when it comes to broadcasting and matters of public taste. The entertainment biz is un-Tisch-like—the people too showy by his standards, the styles too extravagant. Worse still, it's not run well and probably can't be. "There's too much guesswork involved for him; it's hard trying to figure people's tastes," says a business associate.

Larry Tisch is a friend of Tom Murphy, whose Capital Cities recently took over ABC. (Murphy also serves on NYU's board.) Murphy is currently leading ABC down the road of cost cutting and stricter budget controls, but is finding it slow going. As Martin Sosnoff says, "The trouble is, broadcasting is basically a 'Hollywood business,' with a basic annual floor of $80 million to $100 million for talent and programming—and with a cyclical performance." When one network rises, another falls, while overall the three networks' advertising-and-audience share shrinks through the years as new satellite networks, cable competitors, and independent syndicators crowd in.

Paley, CBS people know, is identified with another legacy. For all his social and political connections, he ensured the independence of CBS News. "Bill Paley wanted his news division to have teeth," says Bill Moyers. "He might have been pained about some coverage, but he didn't complain." Now Larry Tisch will have to learn a similar stoicism. He may not monitor the daytime soaps and call the studio if the sets look tacky, as Paley used to, but Tisch is a regular news watcher, familiar enough with CBS and the other network shows to confide to friends his distaste for the softer formats of "newszak." He also has commented to friends about the handling of particular stories that interest him by particular newspeople who annoy him.

The education of Larry Tisch will involve lessons in the care of broadcasting. Some CBS people are betting that Larry Tisch—so different from Paley in so many ways—will be like him in one respect. "I think Larry will try to carry on the tradition of Bill Paley," says board member Newton Minow. "He will not treat CBS as just a business, and he'll guarantee its independence and quality."

That's as much as any consumer would demand from the proprietor—of a candy store or a television network. ▬

Photograph ©1986 by Jacques Lowe.

HARD-CORE KIDS

REBELLION IN THE AGE OF REAGAN

BY PETER BLAUNER

PHOTOGRAPHED BY ELI REED

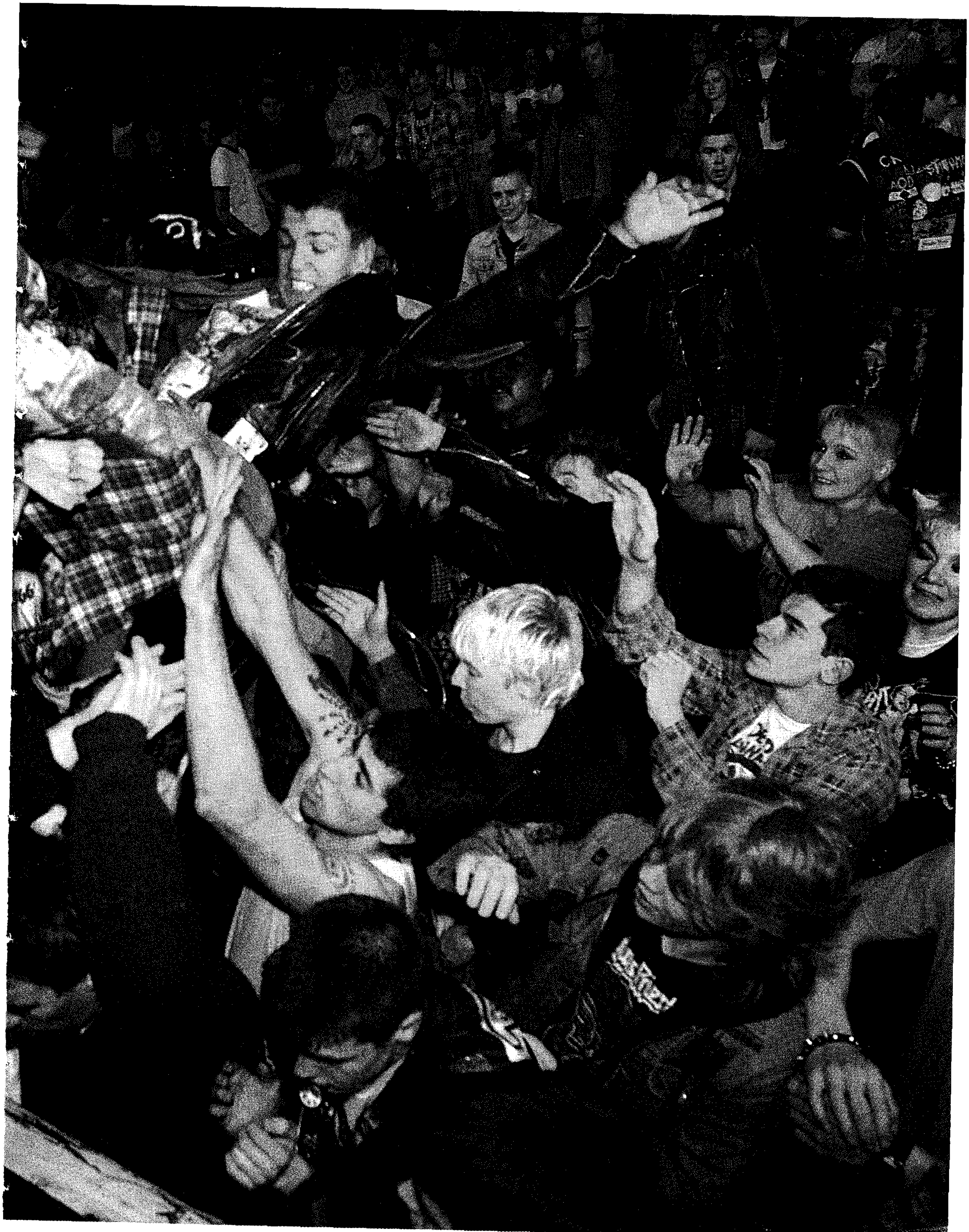
ON A COLD SATURDAY NIGHT IN FEBRUARY, BECCA LEvine walks onto the dance floor at the Ritz, a ballroom-size club on East 11th Street. She is a small, awkward sixteen-year-old on the verge of becoming an attractive young woman, even though she does not seem to know it. She has a slight overbite that somehow makes her look chic and unself-conscious at the same time. She says people sometimes mistake her for a boy because of her short, bushy hair, but she is starting to develop a womanly figure. At the Ritz, she is a little out of place among the 1,500 other kids showing up for the night's hard-core show.

Hard core is a branch of the punk movement that is flourishing in cities and small towns across the country. Many of the kids at tonight's show wear leather jackets and heavy jack-boots; others have high, stiff Mohawk haircuts. Quite a few have shaved heads and faces like clenched fists. The relentless scream of a song comes from the loudspeakers, but nobody dances. Instead, the assorted punks sit quietly on the floor, as if conserving their energies for an impending riot. With her faded jeans, tweed overcoat, and bony shoulders, Becca looks tame and vulnerable in comparison. She moves on.

"I'm from Long Island," says Becca, a high-school senior. "And in my hometown, people think I look weird."

Becca, whose parents are divorced, has not enjoyed growing up in Garden City, which has a Bloomingdale's and a Saks but no place for young people to hang out. More intellectual than most of her peers, she stopped going to beer-keg parties last year and wound up spending much of her time alone in her room. "I wasn't doing much," she admits. "Just crying a lot and listening to Agnostic Front records."

Hard core was one of the things that connected Becca to life again. The music caught some of her own frustration about the suburbs. And when, recently, she began going to the city



STAGE-DIVING AT THE RITZ

regularly to see hard-core shows, she found kids with whom she had something in common. "I wasn't so alone anymore," she says. "I was ready to start again."

At the Ritz, Becca hooks up with her new friend Todd Zimmer, a pink-cheeked fourteen-year-old from New Jersey. Around the club, tension is starting to build, and a few shoving matches break out at the bars. Though friendships can be struck up easily at shows, there is a very real undercurrent of violence: Fights are not unusual, and a boy had a finger bitten off outside CBGB's, the legendary club on the Bowery, earlier this year. Becca and Todd walk through the crowd on the dance floor, sipping cups of water and talking. Sometimes they discuss school, other times they talk about life at home—like Becca, Todd is the child of divorced parents—but tonight, the subject is the band about to play: Murphy's Law. In a scene known for wild, volatile groups, Murphy's Law ("Anything that can go wrong will go wrong") has a reputation for being one of the most extreme. When Becca went to see them at CBGB's, the group whipped the audience into such a frenzy that people actually tried to climb the walls, and she had to sit at the back to avoid getting knocked down. "This time I decided I'd move closer," Becca says. "I was curious about what they'd do."

At eleven, the group hits its first harsh, buzzing chord, and the dance floor begins to look like a giant pinball machine. Becca moves off to the side as the slamming begins a few yards from the stage. Dozens of boys and girls seem to be caught up in a sudden whirlwind, flinging themselves hard into one another and then careening away, only to be jolted back by more oncoming bodies. Slamming is supposed to be friendly athleticism, but it can turn vicious. "I'd like to do it anyway," says Becca. "But I don't even know how to dance."

When the singer, Jimmy Gestapo, a thin young man with off-center good looks, comes onstage, more hell breaks loose. Jimmy grabs the mike stand as if he'd like to strangle it, and then he loses his senses: "YOOOOOooww!!!" he roars. He drops to the floor, and his legs jerk straight up. He rocks himself back up to his feet and reaches for the mike as the rest of the group rev up to near-skull-shattering volume and the crowd turns into a sea of flailing arms and legs. Murphy's Law's songs, like "Skinhead Rebel" and "The Care Bear Song," mix laughter and rage as if Jimmy Gestapo sees no distinction between the two. A hint of melody occasionally rises out of the mayhem, and so do other subjects.

"Ronnie Reagan, he's our man / If he can't do it, no one can," Jimmy chants without irony as he showers beer and ice cubes on the audience.

"Oooh, he's hot," Becca Levine says.

As the music grows even more intense, a small, round-faced girl named Alexa, who has a shaved head, clambers up onto the stage and stands there for a moment, squinting into the overhead lights; the band ignores her as studiously as passengers ignore a madman on the subway. Then, suddenly, she steps to the edge and dives headfirst. The crowd around Becca surges forward.

> 'PARENTS AROUND HERE TREAT ME LIKE I'M KIND OF WEIRD,' SAYS BECCA LEVINE OF HER HOMETOWN.

Magnum

BECCA WITH JIMMY GESTAPO AND WITH MOTHER DORIS

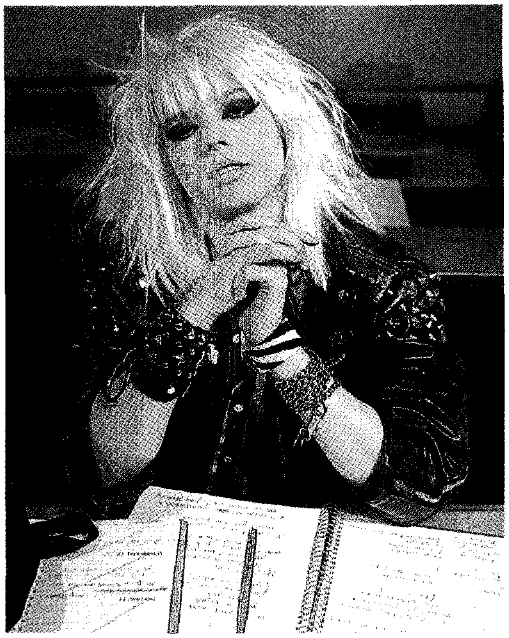
WITHOUT MUCH NOTICE FROM adults, the hard-core scene has been growing and drawing in bright teenagers like Becca for a few years now. Though numbers aren't easy to come by, it seems likely that hard core is one of the largest underground musical movements in the country. Clubs in almost every major city have presented shows by groups like Black Flag, the Circle Jerks, and D.O.A. In Los Angeles, hard-core shows are held in 10,000-seat arenas, and in New York, the Ritz draws more than 2,000 fans for monthly "Rock Hotel" nights. CBGB's still brings in up to 500 customers every week for its Sunday-afternoon hard-core matinees, which end in time for fans from the suburbs to get home for dinner with their parents.

Unlike its immediate antecedent, punk, which never caught on commercially here, hard core is a grass-roots movement. Its followers do not depend on radio or MTV to play their favorite groups; most hard-core bands are too crude for those mediums. Instead, fans get their news and communicate with each other through an underground network of roughly 500 "fanzines" across the country, most of them put out by the kids themselves, with circulations ranging from 50 to 10,000. Without a single hero or even a best-selling group, the scene has attracted a steady stream of disaffected kids since it began, around 1980, making it the closest thing to a counterculture in the Reagan era. Now, after years of near-invisibility, hard core is beginning to get some attention, and record labels with widespread distribution have signed some of the bands.

The kids involved in the scene are a diverse group. They are between 13 and 21 and come from sophisticated Manhattan, blue-collar Queens, suburbia, and the streets. They share a desire to break away, at least for now, from their homes and mainstream culture, yet they also feel a need to belong. So the outlandish haircuts and the abrasive music serve to drive parents nuts and give the kids a chance to be part of a group.

In many ways, hard-core kids are not all that different from their peers. They tend to be apolitical or conservative, and proudly admit that they want to make a lot of money. But they've been driven to show their independence in an extreme way because other forms of rebellion have lost their sting. Most of the kids' parents were young during the fifties and sixties and are not so shocked by loud music, or odd clothing, or even light drug use. "Until my generation," moans one young woman from the scene, "parents were squares."

NATALIE JACOBSON SAYS, "WHAT WE ALL HAVE IN COMMON IS SOME KIND OF ANGER."



AT THE RITZ, ALEXA, THE STAGE DIVER, goes flying into a tightly packed group near the front, who catch her and pass her aloft toward the back as if she were Cleopatra. Within a few seconds, she scrambles back onto the stage and does a backflip into the crowd. "It's like diving onto a human carpet," Alexa says. "Something like the old kids' trust game. Just my way of getting into it. Gospel people got their thing, I got mine."

More divers follow, in groups of five and six, and soon the stage begins to resemble a lemming colony. After a few songs, Jimmy has caught the spirit, and he throws himself off the stage while still singing. "I like to feel close with the audience," he says later.

"I think he's really cute," Becca says.

Once he makes it back to the stage, Jimmy brings the show to its climax. "The next song is called 'Ilsa, She-Wolf of the SS,'" he announces, flashing a broken grin to his left. "It goes out to the woman who likes to hurt me." As the musicians play a menacing vamp, a girl with long platinum hair and tight black clothes steps out of the wings and sashays toward the center of the stage. She is pretty and knows it. She wears a thick black belt with silver spikes and has a purposeful look. She takes hold of Jimmy as if he were her rightful property and entwines her body around his. Slowly at first, and then with increasing intensity, she grinds her hips against his.

NATALIE AND JIMMY

"Who's she?" Becca asks. "She's scary."

"I don't know," says her friend Todd. "I just wish she were wearing less clothes."

"Shut up, Todd."

Through the rest of the evening, Becca tries to forget the image of the older girl up on the stage. But she continues to ask about her.

THE SHOW ALSO HAUNTS THE WOMAN IN QUESTION, whose name is Natalie Jacobson, but for different reasons. "Sometimes I see the faces of the kids out there who are sixteen and seventeen, just getting into the scene, and they're so young and fresh and full of hope and energy," says Natalie, who turned twenty this year. "What I feel is old."

By three in the morning, Natalie, who is as much a veteran of the scene as Becca is a newcomer, is ready to go home. Natalie graduated from Hewitt, the Upper East Side school for girls, in 1984, but she's been going to the clubs and hanging out for more than five years. She has had the blue crew cuts and the Mohawks. She has been through her share of drugs and fights with her parents. By now, she has made it to the top of the scene, and Jimmy Gestapo is her boyfriend. Usually, she stays out even later with Jimmy and the others, but tonight is different. "I have an accounting exam coming up," she says.

Even as younger people like Becca are struggling to break away from the suburbs and make their way into the hard-core scene, Natalie seems to be taking steps toward a more settled, adult life. She has been taking business classes at New York University, where she is a sophomore, in order to prepare for a career in the music business. "I don't know if I want to be in management or promotion," she says. "But I do want to make a lot of money."

By 4 A.M., Natalie has been given a ride home to her parents' Upper West Side building by Jimmy and the rest of the group. Even though Natalie's mother, a psychiatrist, and her father, a gynecologist, are on vacation in Switzerland, Jimmy doesn't come upstairs. Natalie wants to get some sleep so she can study the next day. Upstairs in the well-lit apartment, she looks somewhat ill at ease standing near the oak furniture, the grand piano, and the Oriental prints. After years of turmoil, Natalie has made a kind of peace with her parents and is living at home for now. There is a certain amount of tension, though, when Jimmy Gestapo drops by. "I even had trouble with the name at first," Natalie says. "My parents are Yugoslavian, not Jewish, but my mother's family lost everything because of the Nazis in World War II."

Jimmy, twenty, who was born James Drescher to a window washer and a secretary in Astoria, is not quite the complete parents' nightmare. In spite of his stage name, he says he isn't a Nazi: "Fascists would lock up punks if they were around," he says. (The Nazi iconography is invoked mainly for shock value; many kids are unaware of its full historical meaning.) Jimmy can be warm and engaging—the kind of guy who'll slap you on the back and buy you a domestic beer without knowing your name—or he can be fearsome. Even though he has a head of spiky dark hair at the moment, he is considered to be one of the leaders of the New York skinheads—a group of a few hundred kids with shaved heads who go in for right-wing rhetoric and occasional street violence. When his name comes up another time, Natalie's mother, a thin blonde woman in her early forties, purses her lips and pauses. "I've always found him to be . . . polite," she says.

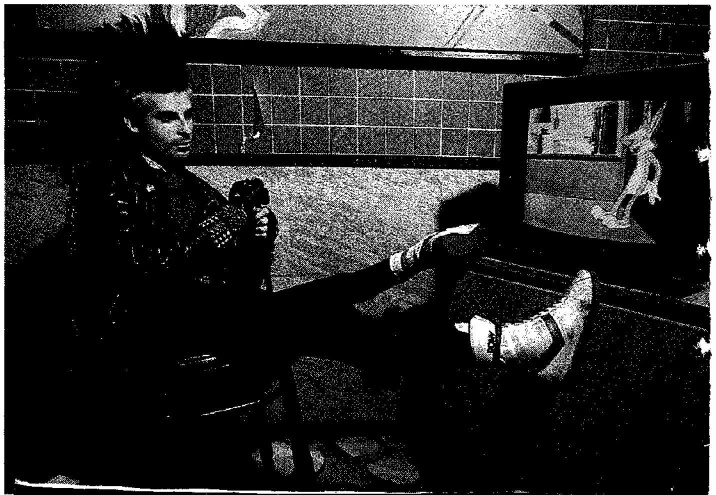
Natalie spends most of Sunday doing her homework while Jimmy goes off to Providence to preside over a bunch of slam-dancing New England skinheads. "Some really cool kids," he says. "It was crucial"—meaning terrific. On Monday and Tuesday, Natalie goes to her classes at NYU, where she is a B student. The other students in her accounting classes often stare at her blinding hair and her bondage pants. "They should have seen me when I had the pink hair," she says. "I don't get along with a lot of my teachers. They usually ignore me in class to call on some dummy in a Laura Ashley skirt."

BY TUESDAY NIGHT, NATALIE HAS HAD ENOUGH OF working, and she heads downtown to the hard-core crowd again. At ten, she enters the Pyramid club, a narrow, smoky punk place, near 6th Street on Avenue A, that looks like the kind of rec room the late Rainer Werner Fassbinder might have had in his basement. Natalie goes downstairs to see her hard-core friends, including Alexa, the stage diver from the Ritz, and a couple of skinny girls with stubbly hair. They sit around smoking Marlboros and gossiping while Jimmy and his group get ready to play.

Many of Natalie's friends on the scene do not share her family background; some are working-class kids, and others have unemployed parents who are drug addicts. "What we all have in common is some kind of anger," she says. "You can hear it in hard core. The music is almost like the sound you hear in your head when you're getting mad. A lot of the lyrics are the things any kid might say to himself when he's upset in his room. I know people say that if you come from a rich family, you don't have a right to be angry. But the anger is there in a different way. There's a whole set of expectations that are thrust on you, along with all the advantages. You're expected to have a certain kind of friends, and dress a certain way, and talk in a certain way, and live in a certain place. If you don't want some of those things, people say there's something wrong with you. And that just makes you angrier."

After Murphy's Law finishes another set—the way other young men would finish a barroom brawl—it's nearly three in the morning, and Natalie begins to worry about her classes the next day and about the upcoming accounting exam. She wants Jimmy to take her home, but he's busy talking to two bearded, mean-looking bikers about the $4,000 Harley-Davidson he yearns for. "I talk about it all the time," he tells them. "My girlfriend is jealous. She thinks I care more about the bike than I do about her."

"I don't want to be number two to a motorcycle," Natalie says. "But he's saving his money for it. I don't need to be taken to Top of the Park every night. I'm happy with a McDonald's cheeseburger."



OUTLANDISH AND INSISTENTLY ABRASI

Later, Natalie and Jimmy have a fight when she lays hands on one of the bikers' motorcycles. Jimmy is appalled. "Our backgrounds are so different," he says. "She doesn't understand that a man's motorcycle is like an extension of his . . . "

Natalie is out of patience. "Jimmy, I'm going," she says.

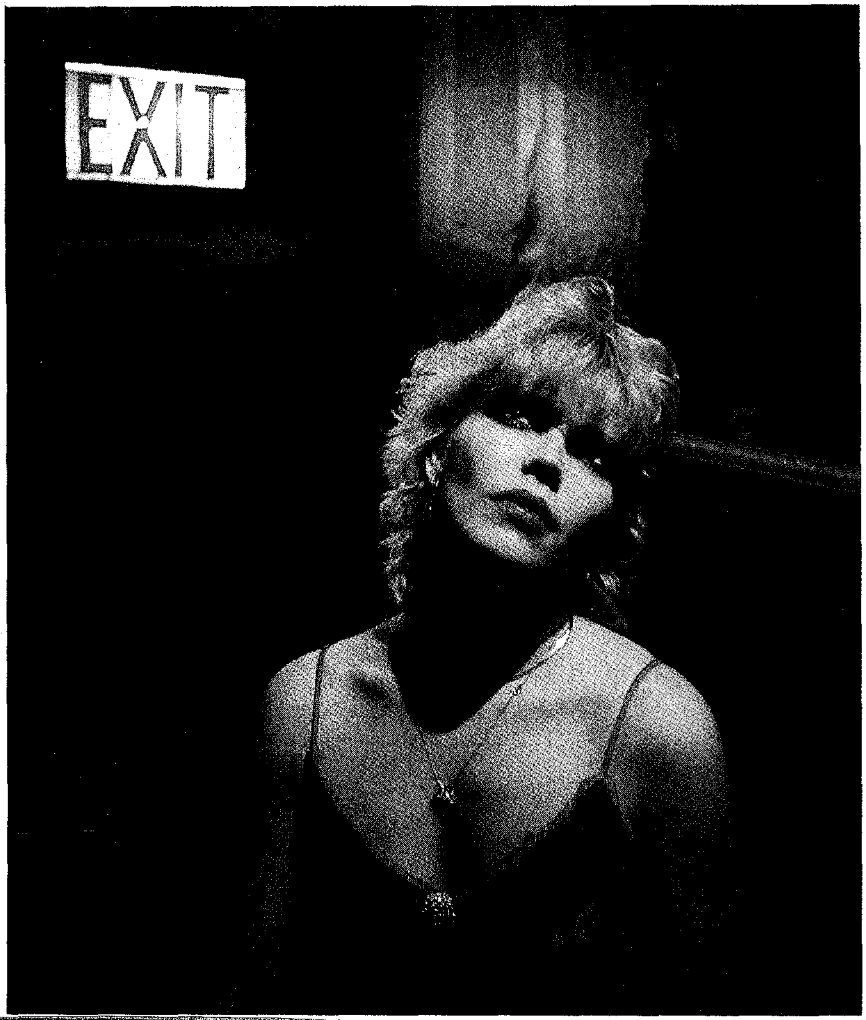
"Hey, wait up," Jimmy says. "I'll get you home."

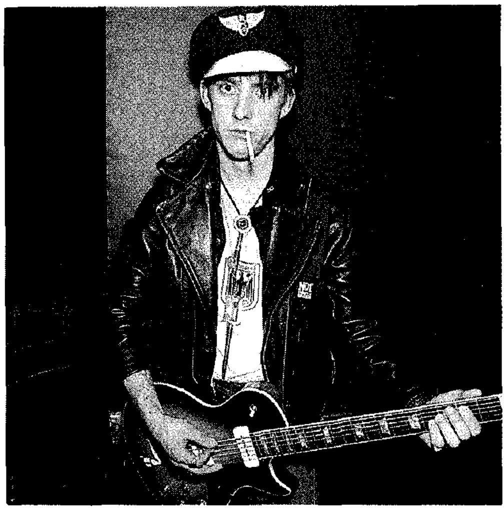
"Yeah, sure, on the bus," she sneers.

Jimmy takes Natalie aside for a talk. As he turns more tender and puts an arm around her, Budweisers are passed around the rest of the club, and in a quiet corner two skinheads, a boy and a girl, sit gently rubbing their bare scalps together. A few minutes later, both Jimmy and Natalie are in a much better mood.

"Jimmy can be very persuasive," Natalie says with a sly smile. "So I'm going to be bad and stay out and cut classes tomorrow. I'll probably get thrown out of school and my parents will disown me, and anybody who's in a position of authority will kill me. I'll probably end up being a bartender at the Pyramid for the rest of my life." She pauses as if amused by her dilemma. "But Jimmy says it'll be worth it."

She does stay out until daylight breaks and does miss her classes the next day. She does not do particularly well on the accounting exam about a week later. "I failed," she says. "But nobody else in the class did that well. And I don't know what they were up to at night." By then, Natalie's parents have returned from their vacation. "I'm getting used to her staying out all night at the clubs," her mother says wearily. Natalie's mother tries to understand her daughter, as a psychiatrist and from her own experience as a young woman entranced by Elvis and





RD CORE IS MEANT TO OFFEND PARENTS AND TO FORGE A GROUP IDENTITY.

the Beatles. But sometimes she says of Natalie's late nights, "I do wish she would take up a sport instead."

ON A BRIGHT SATURDAY AFTERNOON, BECCA Levine and another one of her new hard-core friends, Frank Gold (not his real name), are driving in his red Honda Civic through Garden City. As they roll past the immaculate pharmacies, groceries, and opticians' stores, she points out the Bloomingdale's up ahead. "We also have a Lord & Taylor and an A&S," she says. "But to give you an idea how boring this place is, Baskin-Robbins is the only franchise in town. There's not even a McDonald's to hang out in."

On the car radio, a Minnesota group, the Replacements, is singing a lovely, chiming song called "Kiss Me on the Bus," and Becca begins to frown. "These guys used to be good," she says of the band, who once did songs like "Gary's Got a Boner." "Now they just sound like every other American group." Frank, seventeen, a stocky boy with a punky DA haircut and good manners, nods and gazes at her.

Becca now has punky reddish-brown hair, cropped close on the sides, but she's let the hair on top grow and fluff out. She's the kind of girl classmates consider somewhat odd for reading Henry James and listening to the Cramps in her spare time. With her intelligence and looks, Becca could be breaking hearts throughout the school system if she lived in Manhattan.

But not at Garden City high school. "It's real Leave It to Beaverland," Becca says bluntly. "Except I can't watch *Leave It to Beaver* anymore because I think the Cleavers would hate me." An episode in which Ward and June become concerned about the Beaver spending too much time with the child of divorced parents particularly bothers her. "Parents around here treat me like I'm kind of weird," says Becca, whose mother and father have been divorced for about six years.

Once a week, Becca goes into the city to see her father, who owns a company that makes the machines that punch holes in the sides of loose-leaf paper. "Sometimes I wish I'd grown up in Manhattan," says Becca. "Because then there might have been more people like me at school." Instead, she lives with her mother and her fourteen-year-old sister in a three-story brown house near the Garden City railroad station; at night, she can sometimes hear the trains going to Manhattan. "The worst thing about living out here," she says, "is the isolation."

By last year, Becca had started to feel she had little in common with the local school-party circuit. When she dropped out of the social life and hid in her room, her mother tried not to worry. "Becca has always had her own drummer," says Doris Levine, a schoolteacher in her early forties who still wears jeans and sometimes listens to Bob Dylan and John Cougar Mellencamp, making her "cool" by her daughter's standards. "I knew she'd come out of it."

Eventually, Becca did emerge from her gloom. She met her new friend Frank through a personal ad in the back of a hard-core fanzine called *Flipside*. Frank placed the ad because, like Becca, he was bored with his hometown, Plainview, about twenty minutes away from Garden City. What he wrote was

“FIRST I HAVE DINNER WITH DOGGY STYLE, THEN ED THE GUITAR PLAYER GIVES ME HIS ARM FOR THE NIGHT,” SAYS BECCA. “NOW I’M SOMEBODY.”

simple and direct: “17-year-old male punk looking for correspondence with other punks. Fave bands: 7 Seconds, Agnostic Front, Numskulls, M.D.C.,” and then his address.

The response was somewhat overwhelming. Within a week, he got more than twenty letters from all over the country. Most of them had stories more or less like his own: kids fed up with the suburbs and alienated from their parents, with few friends at school and an intense attachment to hard-core music. Some letters were strange but poignant. “I hope you don’t mind my asking, but I thought it would be easier to ask the advice of someone I never met,” one sixteen-year-old girl wrote him from the West Coast. “I am pregnant two months and one week and I am very scared. . . . What would you do if you were me? Keep it? Kill it? I like 7 Seconds, Dead Kennedys. . . . ”

“I was like, ‘Whoa,’ when I got that,” Frank says. “I sat down and wrote back to her, explaining all the options of what she could do as fully and clearly as I could, and tried to leave the decision to her.”

When Frank got Becca’s letter, he called her right away. “I couldn’t believe somebody else wrote to me from the Island,” Frank recalls. “It was like I wasn’t alone. So we talked on the phone for a while, and we hit it off.”

Soon, they were spending much of their free time together, visiting the store in Valley Stream that carries hard-core albums and sometimes even taking in a basketball game at Becca’s high school. Though they weren’t really “going out,” they dropped by each other’s houses to listen to records and watch movies like *Plan 9 From Outer Space* on television. They also started going to hard-core shows in the city together.

“FRANK, FRANK,” BECCA CALLS OUT. “I HAD PIZZA with Doggy Style.”

“Congratulations,” Frank says.

“They were really nice guys,” says Becca, referring to the members of a California group that will be opening the show upstairs in a few minutes. Becca interviewed the band for a college radio station earlier in the day. “The guitar player is going to give me one of their T-shirts.”

It’s just before ten on a rainy Sunday night; Frank and Becca have just found each other amid the parade of skinheads, peacock-heads, and “asterisk-heads” (whose hair sticks out in all directions) in the lobby of the Ritz. Talking to Frank cheers Becca up. She seemed a little nervous before he arrived. A sloppy, adoring look breaks across his face as they head upstairs together and push through the crowd of about 1,000 to reach the front of the stage.

At ten, Doggy Style begins to play. They are four or five energetic young men dressed in green—it’s hard to tell exactly how many are members, since one man, who may or may not be, stands near the center of the stage just lighting one match after another for the whole set. Their songs are fast and jerky, and up to their last number, Becca is one of the few people in the audience who like them. She bobs up and down staring at Ed, the guitar player, who has a matinee idol’s face and a sweet smile. The rest of the crowd stand still, arms folded across chests.

But then the group breaks through. They encourage the audience to join in a new dance called the Doggy-Style Hop, which involves forming a conga line and performing something that looks like the Heimlich maneuver. The crowd howls with laughter as kids climb on the stage to take part in the dance. Becca giggles and, after a brief hesitation, gets up onto the stage. As she grabs the waist of the skinny boy with a Mohawk in front of her and starts to hop, she looks completely free for a moment, and her nervousness seems far away. From the crowd below, Frank smiles up at her.

Later, Ed invites Becca into a crowded booth in the balcony. Frank tags along. Through a window, they look down at the stage, some twenty feet below. Another hard-core group, Toy Dolls, is playing. As they bang out a punky eight-to-the-bar, kids on the dance floor slam into one another and bodies go flying every which way. A fistfight erupts, and boys and girls end up in piles on the floor, trying to slug each other. Up in the booth, Ed, Becca, and Frank are watching.

“Wanna go down and watch from backstage?” Ed asks her.

“Sure,” Becca says excitedly. “We’ll be right back,” she tells Frank, who nods silently and clings to a curtain.

Within a few seconds, Frank can see her from the booth, sitting in the wings with Ed. The Toy Dolls, three blade-thin young men with wraparound shades and spiky hair, lash into a medley of Christmas classics, and at one point their guitarist strips down to his boxer shorts and climbs onto the bass player’s shoulders. At the side, Ed, who has slicked-back dark hair and wears green bike gloves, begins to make his move. First, one green bike glove appears on Becca’s shoulder. She squirms a bit, but Ed pulls her closer. Soon, his hand is on her leg, and he’s whispering into her ear. Twenty feet above, Frank is watching the scene unfold like something from a silent horror movie. He grimaces for a moment and tries to concentrate on watching the band, but his eyes keep wandering back to the side of the stage.

“Hey, dudes, Ed’s reachin’ for it!” says a member of Doggy Style who’s standing next to Frank. Frank doesn’t answer.

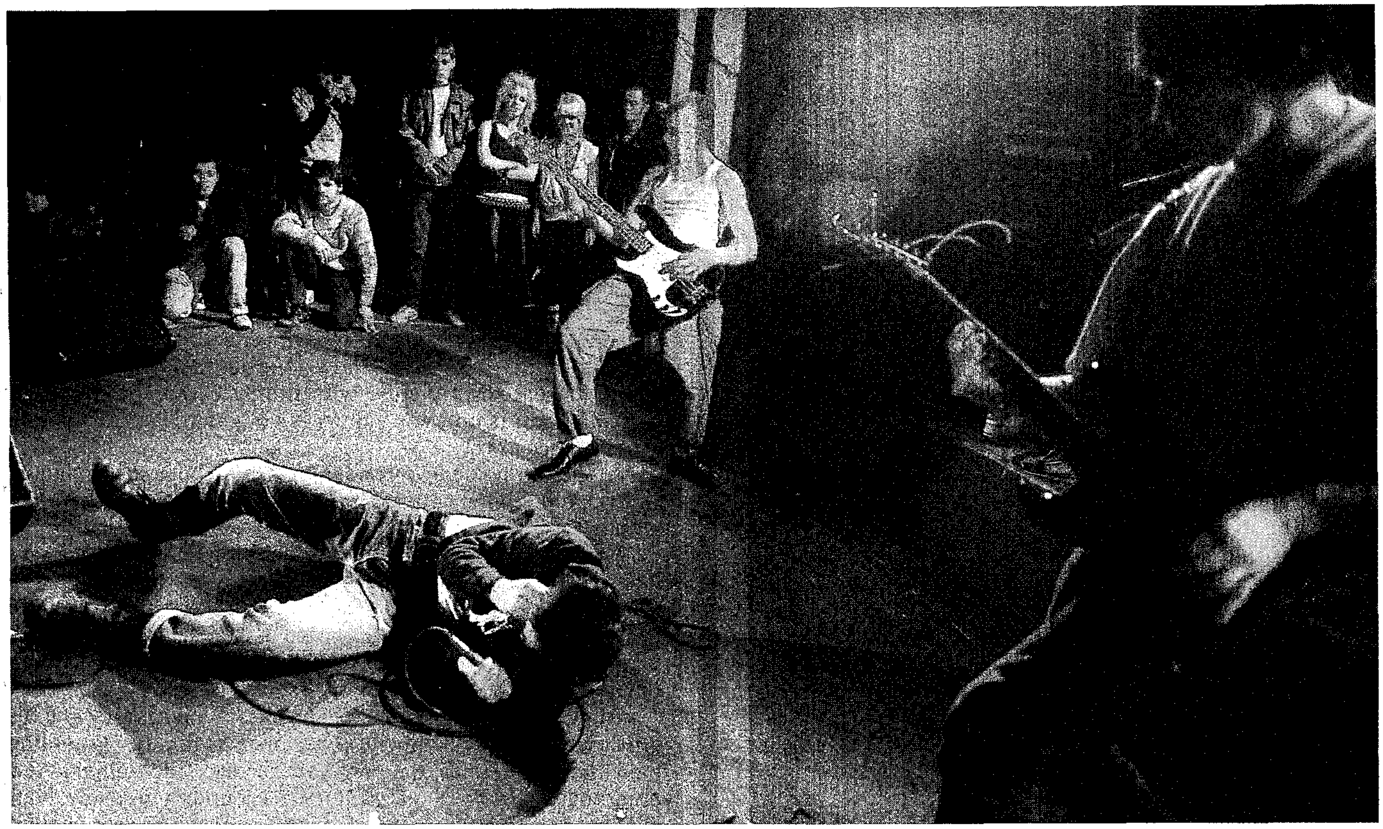
Eventually, Ed and Becca return to the booth, and Frank gives them a wary look. While Ed chats with his bandmates, Becca, now wearing a green Doggy Style T-shirt, sits down and takes a deep breath. “What a bizarre night!” she exclaims. “First I have dinner with Doggy Style, then Ed the guitar player gives me three Doggy Style T-shirts and his arm for the night. . . . I’m in the scene now. I’m really in the scene! People actually come up and talk to me. It’s so weird. I’ve always been the ugly duckling at school. Now I’m somebody. Look at us, Frank. The two suburban kids! We’ve made it in the New York hard-core scene.”

“Congratulations,” Frank says.

By three in the morning, Frank’s discomfort is growing as he and Becca move on to a side room that has blue-tiled walls, video monitors, and people drinking beer and smoking cigarettes. Ed, who is twenty, gets into a big easy chair and pulls Becca onto his lap. She puts up only a mild struggle, and then Ed spins the chair around so only its back is visible. Frank stares at one of the video monitors, which shows Toy Dolls playing their last song onstage and then is switched to Mel Gibson, who, as Mad Max, is involved in a high-speed chase on a lonely highway. Frank tries not to look over at the chair.

“She’s not really my girlfriend,” Frank says as the make-out session goes on across the room. “We just like to hang out.” Some fifteen minutes later, Becca peeks over the back of the easy chair. “Did I miss the encore?” she asks.

BECCA TAKES ED BACK TO HER MOTHER’S HOUSE IN Garden City. Frank catches a different train. “I was sort of upset,” Frank says later. “I didn’t get much sleep on the train home. There was this half-empty wine bottle that kept rolling up and down the aisle, making a racket. It was like 6:30 when I got into the station, and all these businessmen were standing there in suits, ready to take the train into work. I got in a cab and went home, but I still couldn’t sleep.”



IN A SCENE KNOWN FOR WILD GROUPS, MURPHY'S LAW IS CONSIDERED ONE OF THE MOST EXTREME.

Becca, on the other hand, is positively giddy the next day. "It was so much fun. Like a once-in-a-lifetime thing. Something like that will never happen again. I mean, it would have been okay if I just took the train home with Frank, but then I would have spent years being frustrated and asking myself what would have happened if I went with Ed. I mean, here's this guy who's in a group I've been into for years. Okay, just a year. It's no big deal. . . . No, I'm lying. It was a big deal. Nothing major happened—I didn't sleep with him—but I think I'm in love. He said he'd write to me.

"When my mother saw us in the morning, she goes, 'You're in big trouble.' And I said, 'No, I'm not in trouble. He's just a guy from a group who needed a place to stay.' "

"I think I liked it better last year when you were a wallflower," her mother says.

AS NATALIE REMEMBERS IT, HER MOTHER REacted somewhat less calmly to her entrance into the scene. "I was about fourteen the first time I came home with purple hair," Natalie says. "My father barely looked up from his newspaper, but my mother went nuts. She started screaming and chasing me around the apartment. I thought she was going to kill me. When she finally calmed down, she stayed up all night washing the dye out of my hair so I'd be ready for school in the morning."

"I was not prepared for this," says her mother, who adds that she wasn't all that upset.

Up until then, Natalie had seemed like a fairly typical Hewitt girl. "I was Miss Straight-A Preppy with the perfectly pressed Lacoste shirts and the guys who would take me to Trader Vic's and all that," she says. "But then when I was around fourteen, I was in line to see *The Rocky Horror Picture Show,* and this guy walked by—a real 1970s punk, the first one I'd ever seen. Real thin with chewed-off hair, the leather jacket, and the bad teeth. I said, 'Oh, so that's what punk is!' So I decided to find out more."

She began going to downtown parties and shows at CBGB's and Max's Kansas City, where the old punk scene was dying out. Still, she was drawn in. "Even then, it was like the ultimate 'F--- you' to everyone," she says.

By 1981, Natalie was spending more and more time on the Lower East Side, where things were changing. The older, more artistically inclined bands associated with the earlier punk phase—Talking Heads, Blondie, the Patti Smith Group, Television—had either moved on to commercial success or had disbanded. Much of the older punk audience had disappeared. In its place, a group of working-class kids between the ages of thirteen and fifteen, mostly from Queens, began showing up as skinheads around the punk clubs. On the street, Natalie developed a running feud with one of them, a skinny, obnoxious boy who was smaller than she was at the time. "I used to taunt him, like 'Hey, Cueball-head!' " Natalie recalls. "He used to get mad and chase me from Avenue A to the cube on Astor Place without catching me. Years later, he turned out to be Jimmy."

As more and more skinheads like Jimmy came in from New Jersey, Long Island, and Queens, the punk scene evolved into hard core. The skinheads modeled their look (shaved heads and Doc Marten's combat boots), their brutalizing music, and their fondness for street fighting after the British skinheads, a racist group that emerged in the sixties. The American skinheads' political attitudes were in line with the shift toward conservatism around the rest of the country.

"I like Ronnie Reagan," says Jimmy. "He's a real man. Not a pussy, like Carter."

Natalie met Jimmy formally, at a party at a club called Pizza-A-Go-Go, early last year. At the time, Natalie was fighting with another boyfriend and decided to be unfaithful to make him jealous. She was drunk, and she approached Jimmy boldly. He suggested they go out to a van on the street, but then realized he was drunk himself. "I was like, 'I'm gonna rock your world, and you can't remember what your van looks like?' " Natalie says.

They retired to the club's bathroom instead.

A few nights later, Natalie ran into Jimmy with several of his skinhead friends outside another club. "He goes, 'How come I haven't seen you?' I told him, 'Look, I was really drunk, and you were just a one-night stand.' " But Jimmy was not discouraged. He finally got Natalie's number and called her.

"We went parking under the Brooklyn Bridge," Natalie re-

NATALIE HAS DECIDED TO STUDY AND TO GET ALONG WITH HER PARENTS: "IT'S NOT LIKE 'LA BOHÈME.' IT'S NOT COOL TO DIE YOUNG IN A FILTHY GARRET."

members. "I said, 'What is this suburban-high-school bullshit?' "

"Why are you such a snot rag?" Jimmy asked.

Natalie explained. She didn't like skinheads. She didn't like their reactionary talk and the way they tended to beat up her friends. "Jimmy said, 'Maybe if you were my girlfriend, your friends wouldn't get beat up anymore,' " Natalie says.

That made her stop and think. With Jimmy as her boyfriend, she would have many of the skinheads on her side, and that meant power. It meant she would have the respect of everyone on the scene, with no more sniping about the rich girl slumming it, and it meant free admission to any hard-core show she wanted to go to.

She began to find the power useful. "There was a guy I was having some problems with in my English class at NYU," she says, recalling a dispute with another student. "He thought he was Ernest Hemingway or something and women were worth nothing. We started having fights in class, and it just got worse and worse, until we were calling each other names. Finally, I had enough. One day, he got out of class and a few of my friends were waiting for him. After that, he didn't give me a hard time."

BUT THERE HAVE BEEN TIMES AROUND THE SCENE when Natalie wasn't so much in control. For a while, it looked like she might end up being just another self-destructive kid from a privileged home. Natalie ran away several times over the years, used hard drugs, and lived in desolate Lower East Side squats. There were week-long drinking binges, afternoons at the Central Park band shell, nights that she can't recall, and one morning of waking up among naked bodies and finding herself covered in honey. "I don't really remember what happened there," she says.

Sometime last year, her doctor told her she had an ulcer, and she realized she was standing at the edge. "I couldn't believe I had burned myself out so fast," she says. "I didn't want to give 100 percent of myself to the scene and not get anything in return. I found that poverty is not very romantic. It's not like some nineteenth-century novel or *La Bohème*. It's not so cool to die young in a filthy garret."

Instead, she started to take advantage of her background. She moved back in with her parents and started to get along with them again for the first time in years.

As winter turned into spring this year, Natalie continued to try to reconcile her life in the scene with her impending adulthood. She sometimes stayed in at night, doing homework for her computer and accounting classes instead of beginning her traditional weekend wipeout at the Pyramid. She even got an internship at a publicity firm called the Press Office, which has represented the likes of Paul McCartney, Kiss, Burt Bacharach, and Carole Bayer Sager. "I'm pleased that she seems to have a direction now," her mother says.

Becca, on the other hand, got more involved in the scene as she turned seventeen. She became a regular at the Saturday-night shows at the Ritz and the Sunday-afternoon shows at CBGB's. She stopped seeing Frank, her friend from the Island, but she kept in touch with Ed, the guitarist from Doggy Style. She met various fanzine editors and began to do some writing. At the shows, she found herself moving nearer to the pit, and sometimes did some slamming, albeit a little tentatively. She had most of the hair shaved from the back of her head, and her circle of friends grew. The bouncers at the clubs, among others, began to make plays for her. "Now I know I've made it," she says.

"Great," says Becca's mother. "A crew cut and a boyfriend in Doggy Style."

But even as Becca continues her rise, Natalie doesn't relinquish her place in the scene. A month after the Murphy's Law show at the Ritz, the two girls meet briefly for the first time at a CBGB's Sunday-afternoon show. A photographer has asked Becca to pose for a picture with Jimmy Gestapo outside the club. The sun is out, and Jimmy is obliging. He puts his arm around Becca.

Natalie, sitting nearby, is not pleased. "Who is she?" Natalie snarls, echoing a question Becca asked about her the month before. "What is she doing?"

"I thought she might try to do something to me," Becca says later. "Her claws were out."

When the photographer tries to explain that Becca is a fan posing for a picture with Jimmy, Becca just feels embarrassed. Natalie turns from her and laughs. "Nobody touches my man unless they have a good reason," she says.

Natalie then goes back inside the club. When Jimmy and his group come onstage to incite chaos once again, she is standing there beside him as the ferocious crowd, including a few brand-new hard-core kids, detonates around them. Now, Natalie says, she doesn't really see herself severing her connection to hard core in the future. She believes her career in the music business (she's now thinking of becoming a rock journalist) will let her stay around the scene even as she gets older, rather than force her to move on to a completely different field. "She does not like to separate," her mother says. Not long ago, Natalie arranged for Murphy's Law to meet with a prominent entertainment lawyer she had found. "Don't spit on the floor or his desk," Natalie warned Jimmy.

"Whaddya think, I never been to see a lawyer before?" Jimmy said.

"Not on purpose," Natalie said.

The group is also about to sign a contract with a successful independent company that has a distribution deal with CBS Records. Natalie thinks there will always be some form of hard core, because "there'll always be angry kids. And I don't think all that anger always goes away when you're older. If it did, people wouldn't still go to psychiatrists like my mother.

"I do want to get married, maybe to Jimmy, and live in a new place and have kids," she says. "I'll probably even have a few standard rules I'll want them to follow to be safe. But other than that, if they want to rebel, fine. I'd worry if they didn't."

IN GARDEN CITY, BECCA IS HAVING LUNCH WITH HER mother in a quiet Italian restaurant. The lighting is indirect, and so is most of the conversation, until her mother says gently, "Becca, where are you going to be in fifteen years? Punk is probably not a style that will age gracefully."

Becca stares at her house salad and doesn't answer right away. She has fewer definite ideas about her future than does Natalie. She has been accepted by a college in Washington, D.C., and she'd like to major in English, since she has thought about becoming a writer. There's a hard-core scene there, but she isn't sure how much hanging out she'll do. During her months around the New York scene, she has become happier, more confident and adventurous, but she is not sure how much further she wants to pursue it.

"I don't know how I'll feel about all of it years from now," Becca says. "I can't see myself turning to my husband and saying, 'Darling, let's have one more slam-dance for old times' sake.' "

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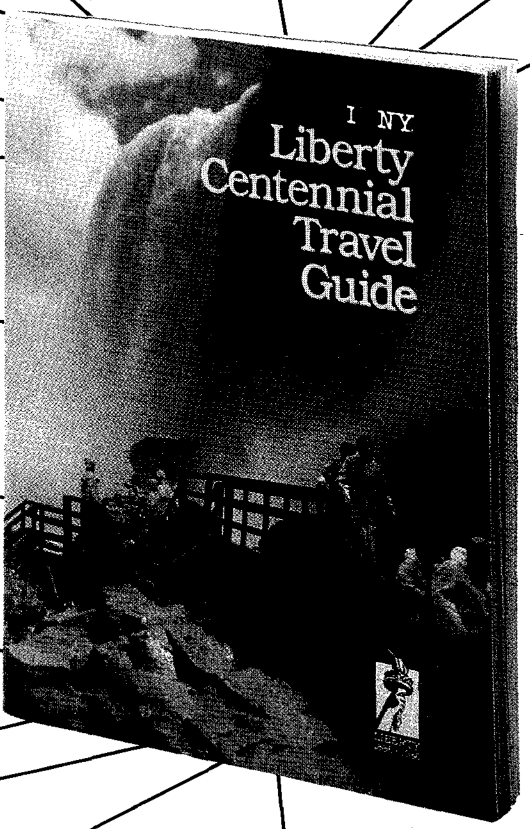

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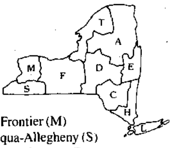

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BRAVE NEW BUSINESS

A HOMEGROWN FIRM BETS ON BIOTECHNOLOGY

BY DANIEL BURSTEIN

ENZO BIOCHEM'S HUDSON Street laboratory looks like the setting for a high-school chemistry class, not the scene of a frantic search for a multimillion-dollar medical breakthrough. Vials and test tubes of colorful liquids line the shelves. Microscopes, petri dishes, and notebooks cover almost every inch of workbench space. An ordinary GE refrigerator stores chemicals—albeit thousands of dollars' worth—in a crisper bin labeled MOIST 'N FRESH. A microwave oven sits in a corner. About the only thing out of the ordinary is the large cabinet-style Applied Biosystems 380B DNA synthesizer—otherwise known as a "gene machine."

Among the people working in the lab is Jim Donegan, whose job is to cut, splice, and tinker with pieces of DNA, the submicroscopic ingredient that determines the nature of every living thing. Donegan is one of a new breed of scientists—a bioengineer—working at the crossroads of science and business in a field that many people think will revolutionize medicine.

Two years ago, Enzo Biochem asked Donegan to help solve an intricate genetic puzzle—to find a precise piece of DNA unique to the bacterial organism that causes gonorrhea. The stakes were high. If Donegan could find the right piece of gonorrhea's genetic code, then Enzo—and Johnson & Johnson, the pharmaceutical giant that was funding the research—would be well on the way to developing a new, quick test for detecting the disease. The most common current test, which takes up to 48 hours, has barely changed since its essentials were developed by Louis Pasteur a century ago. With the market for gonorrhea tests estimated at $250 million a year in the United States alone, the payoff to Enzo could be enormous.

But Donegan was stumped. Finding the right piece of DNA is an almost unimaginably complicated task. Scientists have likened it not simply to finding a needle in a haystack but to finding a particular strand of hay. Enzo researchers had worked unsuccessfully for two years on the project before Donegan joined them. He worked on it for four more luckless months.

The ten-story brick building, on Hudson near Vandam, which serves as the company's headquarters, started slipping into gloom. The deadline that Enzo was working under drew near.

One day, Donegan reached impatiently for the printout from his latest experiment. "I had almost given up on the line of reasoning I was pursuing," he recalls today. "But I decided to do it one more time. When I saw the printout, I went into shock. It was clear as day. We'd done it."

DONEGAN'S DISCOVERY IS one of the highlights of the past two tumultuous years for Enzo Biochem, Inc., a small company that the city hopes will be the catalyst in making New York a world center for the biotechnology industry. For that matter, the past few years have been tumultuous for the whole brave new world of biotechnology.

The new science—sometimes called gene-splicing or genetic engineering—continues to spark fears and disputes. The idea of the bioengineer "playing God" as he takes apart and recombines the basic materials of life worries not only laymen but many scientists too. What new living things might emerge from the laboratory, and what impact would they have on the environment? A decade ago, almost as soon as the scientific community became aware of the awesome potential of the technology, strict guidelines were devised to control genetic engineering.

Still, concerns persist, and apparently with reason. In April, it was disclosed that a genetically engineered living virus (designed to prevent a deadly herpes strain in pigs) was being marketed with the approval of the U.S. Department of Agriculture—and without the thorough scientific review many people assumed would precede the release of the first

Model courtesy of Columbia University.

Barry Weiner, Shahram Rabbani, and Elazar Rabbani with a model of a DNA molecule in the Enzo Biochem lab.

Sygma

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SCI-FI: *Though Enzo's products fall at the safe end of the biotech spectrum, neighborhood people worried about "cloned super-rats."*

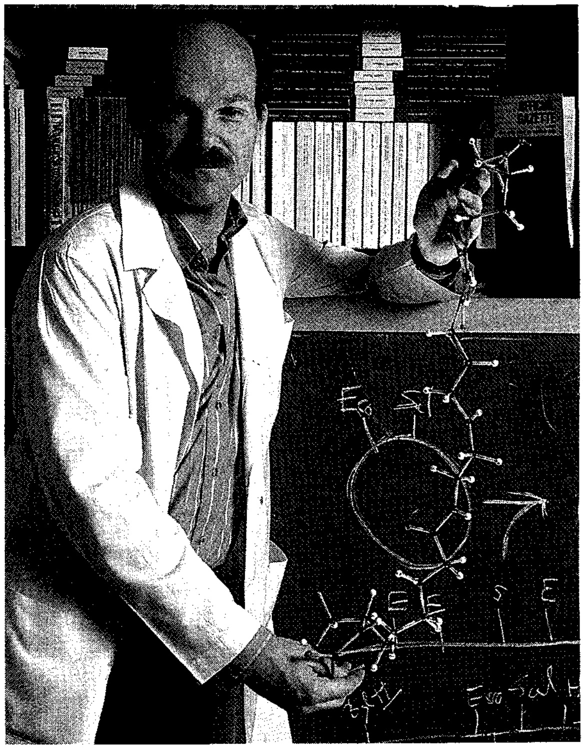
man-made virus into the food chain.

But biotechnology has had its victories too. Today, after a decade of high expectations and heated controversy, a few companies are in the process of bringing bioengineered products to market. Cetus Corporation has cloned Interleukin-2, a cancer-fighting substance. Genentech has used recombinant-DNA technology to manufacture interferon for cancer therapy and to produce a new substance to dissolve blood clots. The stocks of both companies soared over the last year, outpacing even the raging bull market. Other companies are at work on products to cure childhood diseases, replace broken bones, eat up oil spills, and create a range of new foods. Enzo, among others, is trying to develop a definitive diagnostic tool for AIDS.

With 105 employees and 1985 revenues of $6.7 million, Enzo is small compared with California's Genentech, which did $90 million worth of business last year and has vowed to hit the billion-dollar annual-sales level early in the 1990s. Yet Enzo is one of the most profitable of the nearly 1,000 biotechnology concerns that have sprouted in the United States, Europe, and Japan in the last decade. In 1985, for example, its $1.3-million net income amounted to 19 percent of revenues, compared with Genentech's 6 percent. Many other biotech companies have been complete disappointments to investors, failing to return any profits at all.

ENZO WAS THE FIRST BIOTECHnology company to go public, and its stock, currently trading on the over-the-counter market at about $15, was rated by *Forbes* as the ninth-best-performing issue among nearly 3,000 companies that went public over the last decade. A thousand dollars invested in Enzo stock in 1980 would be worth well over $10,000 today. Foremost among the believers in Enzo's technology is Johnson & Johnson, which has invested more than $19 million in Enzo—including a purchase of 14 percent of the company's stock—and committed an additional $11-million.

Nonetheless, some analysts are wary. Scott King, chief biotechnology watcher for Montgomery Securities, argues that "just because something's better doesn't mean it wins acceptance. Enzo's technology may have a lot of applications, but the amount of missionary work that has to be done is astounding."



TINKERER: *Donegan scored as time ran out.*

Enzo has been shielded from much of the public controversy over biotechnology because its products—designed for diagnostic use—lie at the safest end of the recombinant-DNA spectrum. Enzo's research chief, Dean Engelhardt, maintains that "you could pour all the genetic material we're working with here into the water supply and drink it, and there would be no ill effect to anyone."

Last year, however, the company found itself in the middle of a very different kind of controversy, one played out in the world of New York City politics. For years, Mayor Koch's administration has been eager to import biotechnology to the city, and Enzo—an entrepreneurial company born and bred in New York—was often used as a showcase.

When officials learned that Enzo had outgrown its headquarters and was considering a move to New Jersey, the city's Office of Business Development came up with a plan: to allow Enzo to renovate and rent the abandoned city morgue in a landmark building on the Bellevue Hospital campus at First Avenue and 29th Street.

Neighborhood people were bitterly opposed—in part owing to fears about biotechnology. "We don't want cloned super-rats running down First Avenue," shouted one resident at an acrimonious meeting of Community Board 6. More of the opposition stemmed from issues that had little to do with Enzo, like the community's desire to see public land used for low- and middle-income housing.

The Board of Estimate overruled the community board, but the dispute had barely cooled off when a serious embarrassment surfaced: Lawrence Kieves, the head of the Office of Business Development, and the man instrumental in securing the Bellevue site for Enzo, disclosed that he owned shares in the company. Kieves resigned in February at Mayor Koch's insistence, and the city has since maintained that Enzo was not at fault. But the commotion may take time to die down.

"We were babes in the woods about New York politics," says Enzo's executive vice-president, Barry Weiner. "Our people are very quiet, private people who are more comfortable in the laboratory than in the public eye. Hopefully, this nightmare is over."

A GENERATION AGO, ONLY A few scientists had ever heard of deoxyribonucleic acid—DNA. In 1953, James Watson and Francis Crick, working in England, first proposed the "double helix" structure of the DNA molecule, a leap in understanding that won them the Nobel Prize and proved pivotal to all later genetic-engineering research.But almost two decades passed before Stanley Cohen and Herbert Boyer, working in California, unveiled the first practical way to "recombine" DNA. Cohen and Boyer showed you could "splice" a sequence from the genetic code of one organism into the DNA of another, which in turn would "clone," or reproduce, the sequence. Science, in other words, had found the way to orchestrate the kinds of mutations of organisms that have taken place randomly over millions of years.

Put simply, DNA is life's most important ingredient, the "genetic code" for every organism. For example, kangaroo DNA contains, among other bits of data, the genetic information for pouches, and elephant DNA has the codes for tusks and trunks.

It is impossible to see a DNA molecule, even with the most powerful microscope. But because scientists know how DNA works, they are able to explore it and work with it. Among the organic tools they have developed is the "DNA probe," which is becoming a key factor in the diagnosis of disease. A DNA

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FINE-TUNING: *Jim Donegan reasoned that the key to developing a quick test for gonorrhea was to find a fragment of DNA that was unique to gonorrhea but not to its very close relative meningitidis.*

probe is a short sequence from a single strand of the DNA of a certain organism. A probe is lonely—single DNA strands will always seek out their like partners and bond with them to re-form the double-helix structure.

To understand how the probe works to diagnose gonorrhea, for example, first picture the double helix of the DNA molecule, composed of two strands of genetic information wrapped around each other in spiraling mirror images. A sample of bodily fluids is taken from a patient thought to be infected with gonorrhea and placed on a microscope slide. When heated to 90 degrees centigrade, the double helixes of all the DNA in the sample will "unzip" and separate into single strands. Then the DNA probe, known to be made up of a single-stranded gonorrhea DNA sequence, is added into the sample. The gonorrhea probe will bind only with its exact match. If it finds its match, that means with certainty that gonorrhea is present in the sample.

The key is finding the right probe—the small piece of DNA unique to gonorrhea. That's not easy, since related organisms have similar DNA. For example, 99 percent of the DNA for humans and chimpanzees is the same. Gonorrhea shares a similarly high percentage with its close relatives, such as meningitidis (the organism that can cause meningitis). Despite the similarity, however, most scientists assume that there is always some genetic information unique to each organism. It is on finding those unique pieces of DNA—and on finding ways to "label" them so that the doctor will know immediately if the probe has found its match—that Enzo Biochem has built its reputation.

ENZO IS THE BRAINCHILD OF Elazar Rabbani, 44, a shy, finely featured man whose accent underscores his Iranian Jewish heritage. He came to the United States in 1967 to study molecular biology, first at NYU and later at Columbia. After finishing his studies, he started Enzo, in 1976. It was a family effort from the beginning and remains so today: Elazar Rabbani is chairman, his brother Shahram is vice-president and treasurer, and Elazar's brother-in-law, Barry Weiner, is executive vice-president. Today, the founders still own nearly a third of Enzo's stock—worth over $40 million on paper.

"Elazar Rabbani is an authentic scientific genius," says Wallace Steinberg of the investment-banking firm of Steinberg & Lyman, which specializes in health-care ventures. As a vice-president at Johnson & Johnson in 1982, Steinberg initiated J&J's investment in Enzo. Probe technology, he says, is "going to be a $500-million-to-$750-million business in the next five years, and Enzo will be at the top of the heap."

At first, Rabbani had less lofty ambitions for Enzo. He began by making and selling the vials of biologic materials—enzymes and reagents—that constitute the basic "toolbox" of bioengineers. University researchers were the main market for Enzo's products.

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At Yale in the late 1970s, Rabbani came across the work of David Ward, who had found a non-radioactive method of labeling DNA probes. Previously, although researchers had recognized the diagnostic potential for DNA probes, the only way to determine conclusively if a probe had bonded with its DNA partner was to label it with radioactivity. That made the use of probes impractical. But Ward had found a way to label probes with biotin, a safe natural vitamin.

Enzo bought an exclusive license to Ward's discovery and built upon it to create a blueprint for inserting a chemical "arm" made of biotin into a strand of DNA. The arm, sticking out of the DNA like a submicroscopic television aerial, could then be infused with a safe substance that would change color whenever bonding took place. Thus, the medical practitioner knows that if he sees a field of electric green on the microscope slide, his patient is infected with the disease.

Altogether, Enzo has developed probes for about 25 of the 100 most common diseases, including herpes, hepatitis, and chlamydia. DNA probes can also be used for "genetic screening"—potential parents can be tested to determine whether their genes are predisposed to diseases such as muscular dystrophy, cystic fibrosis, and sickle-cell anemia. What's more, Barry Weiner thinks that by locating the piece of the DNA code that has the information for a disease like diabetes or cancer, the stage is set for "gene therapy"—going into the malfunctioning gene to turn on the switch that makes insulin or turn off the switch that makes cancer cells.

Enzo has chosen to develop probes only for diseases that provide significant market opportunities. Gonorrhea was targeted in part because it is a "reportable" disease: Under public-health law, a confirming laboratory test must be performed whenever a doctor suspects that a patient is infected. Last year, almost 10 million tests for gonorrhea were performed nationwide using the Gram's stain—a clumsy nineteenth-century technique that usually requires one or two days of petri-dish culturing and costs at least $25 per test. As Enzo's Dean Engelhardt puts it, "Gonorrhea was a plum of a disease to go after."

JIM DONEGAN ADMITS THAT what drives him from day to day is the sheer joy of tinkering. "Science is a process where you control the variables one at a time and poke around to your heart's content until you find the answer," he says.

The second of nine children in an Irish-Catholic family in Newton, Massachusetts, Donegan, 37, majored in chem-

NEW YORK STYLE

Anna Lee, Fashion Model

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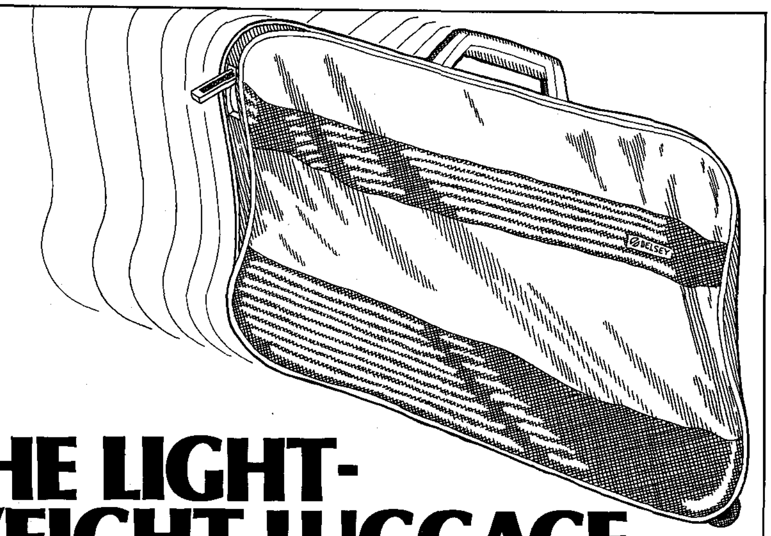

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istry at Brandeis. He was graduated in 1970, at a time when science and technology were suffering in both public funding and esteem. Unable to find a job in a chemistry lab, Donegan hit the road, stopping in places like the Berkshires, Cape Cod, and Oregon to work in hotels, enjoy nature, and think about his future.

Eventually, the lab lured him back—first to doctoral research and then to Enzo. Throwing himself into the gonorrhea project, Donegan first tried to find a unique fragment of DNA that would react positively with gonorrhea but not with meningitidis—gonorrhea's extremely close relative. The working assumption was that any probe achieving such a degree of fine-tuning would be specific to gonorrhea.

DNA is composed of four substances—adenine, cytosine, guanine, and thymine—abbreviated by genetic mapmakers as A, C, G, and T. The arrangement of these four ingredients, always in matching pairs, in millions upon millions of diverse ways, makes the genetic code different for every organism. Sections of the arrangement are standard and shared by many other organisms. But somewhere along the way in this vast spiraling chain is a pattern that is entirely specific to the organism in which it resides. Put the As, the Cs, the Gs, and the Ts together in the right way and you have defined a kangaroo's pouch or an elephant's trunk. Put them together one way and you have a chimpanzee; change the arrangement of a few thousand pairs and you have a human. Change a few more and you have me instead of you.

Donegan had to get to the essence of what makes gonorrhea. To better understand what he was trying to do, consider a library of millions of books, in which each book represents the DNA code of a different living organism. Every book is made up of several hundred thousand words, but the words are composed of only four letters—*A, C, G,* and *T.* With so many books made of so few letters, there will obviously be a great deal of repetition. Donegan's search for a unique sequence of gonorrhea's DNA was like combing the library to find a string of letters that appears only in a single book and never in any other.

The process Donegan used was extremely complicated, but, roughly speaking, it went something like this: He began by snipping gonorrhea DNA into about 3,000 smaller pieces—each piece made up of hundreds of "base pairs" linked together in the swirl of DNA's double helix. The snipping is done with enzymes that act just like chemical scissors, cutting the DNA molecule every time they recognize a specified sequence in the A-C-G-T arrangement.

Next, Donegan cloned each DNA fragment to make larger quantities for testing. The cloning process involves use of the most common bacterium, *E. coli*. This bacterium lines practically the entire human intestine and has become the organism of choice among bioengineers for use as a natural factory for the replication of DNA sequences. (Dean Engelhardt even has a lab coat decorated with the inner workings of *E. coli*.) *E. coli* absorbs the DNA sequence from another organism and then reproduces it prodigiously and rapidly.

Armed with 3,000 volumes in his library of gonorrhea fragments, Donegan began a painstaking game of elimination. He made a genetic soup known as a phage stock out of each fragment. Then he took a thumbnail-size piece of specially treated filter paper containing a dot of known gonorrhea DNA and a similar dot of known meningitidis DNA. Dipping the filter paper into the soup made from the first gonorrhea fragment, Donegan tested the strength of the signal given off by each dot. Next, he repeated the procedure with soup made from a second fragment, and so on.

Donegan was looking for a signal ten or more times stronger for the gonorrhea dot than for the meningitidis dot. This would mean that the soup being tested contained a gonorrhea fragment significantly distinct from anything found in meningitidis.

On a late October afternoon, Donegan put gonorrhea DNA phage stock No. 155 to the test. At first, it looked like another loser. But then Donegan decided to strengthen the intensity of the soup and try again. Suddenly, the printout started showing not just 10-to-1 distinctions but 100-to-1. After nearly three years, and at the eleventh hour, Enzo had found exactly what it was looking for.

LIKE LATTER-DAY GOLD PROSPECTORS, bioengineers who hit pay dirt must race into town to stake their claims. In this case, applications were filed at the U.S. Patent and Trademark Office in Washington.

Enzo's patent attorney, Sam Abrams, thinks the company will get a patent on gonorrhea DNA fragment No. 155, as well as on the two other distinctive fragments found so far. But he has also filed an application that will cover the DNA sequences adjacent to the three. "You want to protect against the competition getting anything close," he says. Once awarded a patent, a company is the exclusive beneficiary of the discovery for seventeen years.

But while the time-consuming patent process was getting started, Enzo was facing a problem typical of its intensely competitive industry. David Ward, the Yale scientist whose work formed the ba-

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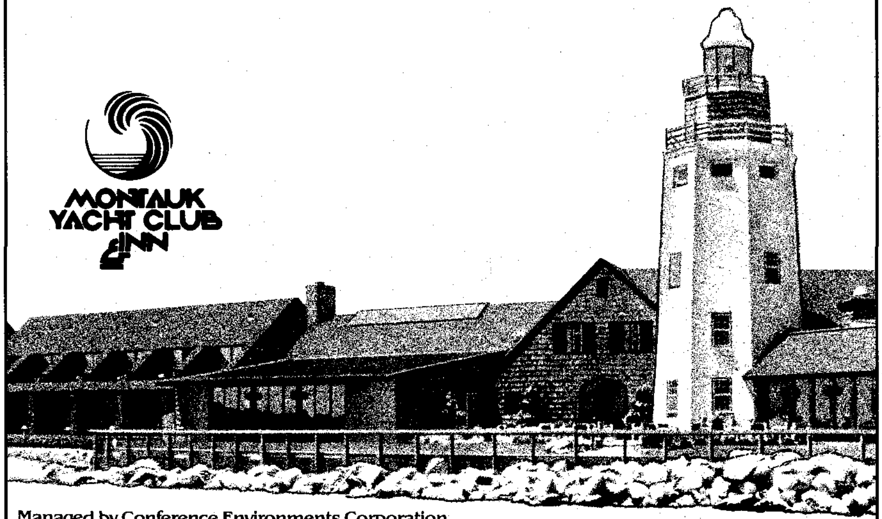

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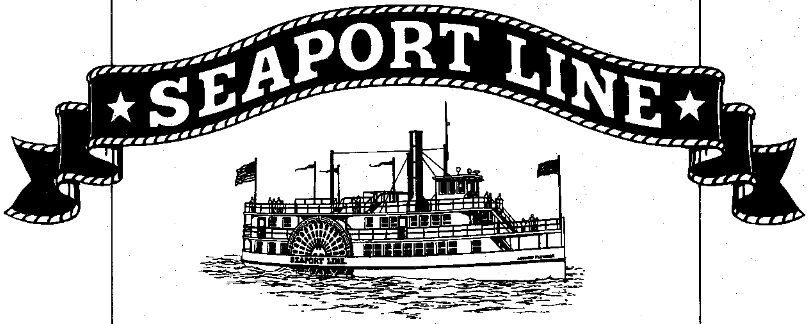

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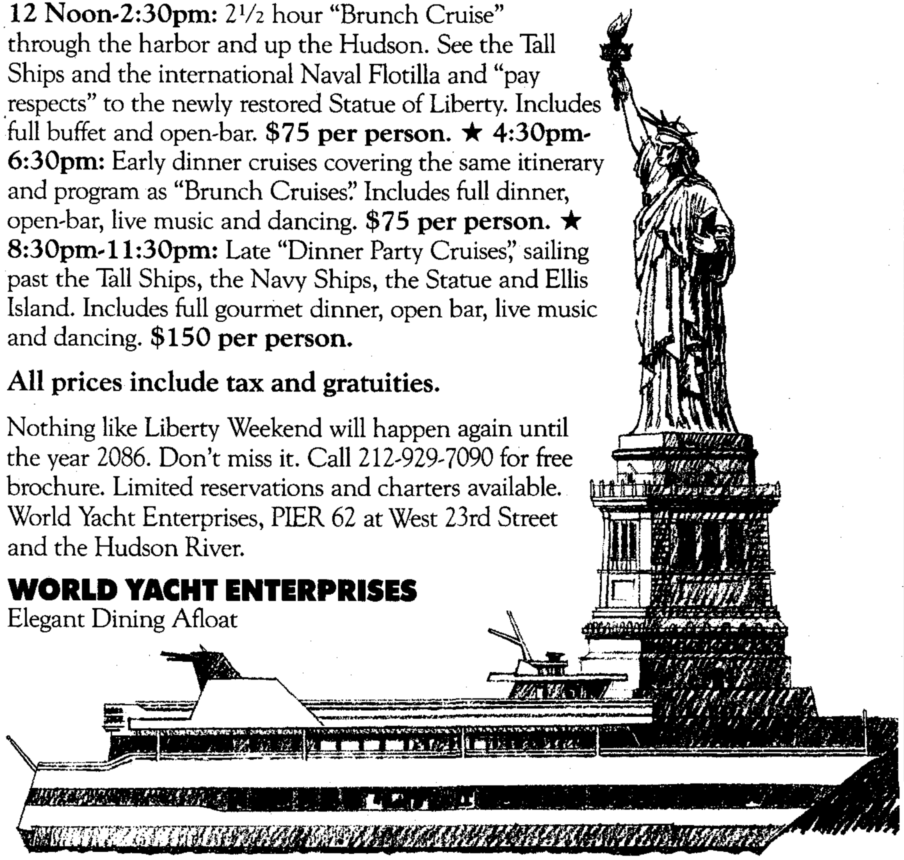


sis for Enzo's entry into the DNA-probe business, had been an early member of the company's scientific advisory board. After several years, however, he grew dissatisfied with Enzo's unwillingness to sublicense his Yale patent to other companies. He resigned his position with Enzo and began working with a competitor, Integrated Genetics of Framingham, Massachusetts.

"In 1981, every major pharmaceutical company was knocking at Enzo's door," says Ward. "Enzo's decision to maintain the technology exclusively, instead of becoming the pivotal company in many cross-licensing agreements, actually fostered competition instead of reducing it. Every other company had to go out and find new ways to do the same thing—and some of them are now finding better, simpler, more automated ways [than] Enzo's."

Financial analyst Robert Kupor, who watches biotechnology for the investment-banking firm of Cable, Howse & Ragen, agrees with Ward. "Other companies seem to be moving forward while Enzo stands still. Cetus has developed an automated way of using DNA probes that is far superior to Enzo's and will be on the market in 1987. It's a grave threat to Enzo, though I may not know everything they're working on."

Johnson & Johnson, for one, still thinks Enzo has the edge. "We're very pleased with Enzo's development," says J & J spokesman James Murray. "Last year, we committed $11 million more to Enzo's research. We wouldn't do that if we didn't have a lot of confidence."

THE RUN-DOWN FORMER morgue at Bellevue is no stranger to either science or controversy. Designed in 1903 by Charles McKim of the celebrated architecture firm McKim, Mead & White, the Bellevue morgue was America's most modern pathology laboratory when it was built. It later earned an international reputation as the birthplace of forensic medicine. Yet before construction could begin, nervous doctors had to be convinced that a six-story medical building would be safe. Prevailing superstition held that disease-carrying "vapors" wouldn't be able to escape from a multistory building.

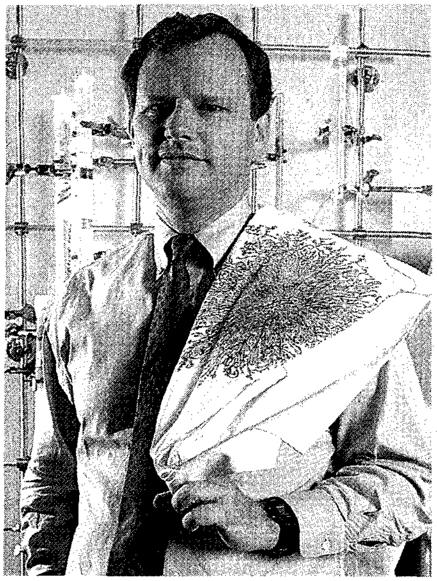
The controversy over Enzo's efforts to create a pioneering biotechnology lab is an ironic, albeit more boisterous, echo of that turn-of-the-century debate. While the community's original fears about gene-splicing were eventually allayed, other issues have proved knottier.

Koch-administration officials made an aggressive case for helping Enzo and the emerging biotechnology industry by making the Bellevue building available. "We cannot have a sound, balanced economy in New York by hitching ourselves purely to financial services, insurance, and real estate," says Deputy Mayor Alair Townsend. "We have to have industry as well. And we ought to look to those areas which are oriented toward future growth—like biotech."

Nancy Burgess, who heads the "high-tech desk" of the city's business-development program, was another proponent. "Biotechnology requires relatively little manufacturing space, making it well suited to New York. High technology develops in clusters. To get a cluster going, you need a solid company like Enzo as an anchor."

To promote clustering along First Avenue—site of the city's proposed "biotech corridor"—the Enzo deal includes the allocation of two floors in the Bellevue building as "incubator space" for smaller biotech start-ups. The Koch people believe that New York—with its research talent and corporate resources—is a natural for the new industry.

That argument didn't impress those who wanted the Bellevue site to be used for housing or improved hospital facilities. Henry Walter Weiss, chairman of Community Board 6 (which unanimously opposed the Enzo deal), worries that the arrangement is a "bad precedent for turning over even larger parts of the Bellevue campus to private business."

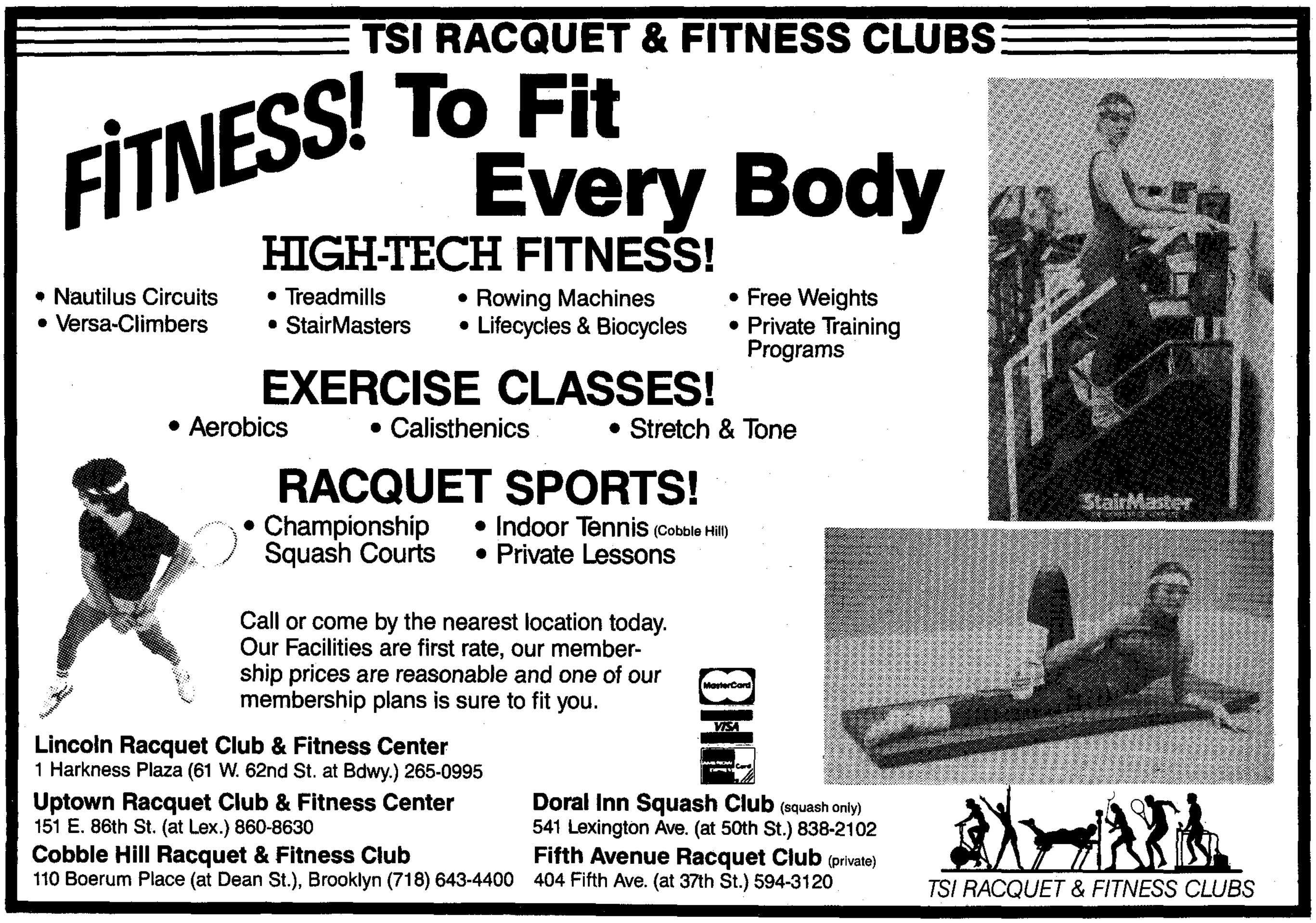


WELL-SUITED: *Research chief Engelhardt.*

Local people are also concerned about the impact on the community. "The city has simply not thought through the implications of all this talk about a 'biotech district' along First Avenue," says Weiss. "What will be displaced? No one has said."

Another prominent opponent of the Enzo deal was Carol Bellamy, then City Council president and one of the first public officials to argue the benefits of biotechnology to the city. Bellamy's former representative to the Board of Estimate, Cindy Freidmutter, charges that the Enzo deal was "an outrageous giveaway." The city, Freidmutter points out, has already established a biotechnology program at the old Audubon Ballroom in Washington Heights. "The city should not be giving away prime Manhattan real estate to a very competitive private-sector company like Enzo unless the benefit to the city is clear," Freidmutter argues. "In this case, there was no proof that jobs would be created."

The terms of the deal are calculated differently by those on different sides of the issue. The city's official position is that Enzo will be leasing the building at "fair market rates." Freidmutter says Enzo will be paying only $3 per square foot (and will be allowed to sublet the incubator space at the market rate). Enzo's Weiner replies that when the hefty renovation costs borne by the company are included (currently estimated to be in excess of $10 million), the actual cost will be $15 to $23



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per foot over the first ten years—which would indeed be a fair market rate for the area.

SIX MONTHS AFTER THE BELLEVUE deal was finally settled—and only weeks after a triumphant City Hall press conference hailed the deal's importance—Lawrence Kieves gave an interview to a *Times* real-estate reporter. Asked how he first became interested in Enzo, Kieves volunteered that he had been a shareholder. He thought his ownership illustrated his long-term support for Enzo. A city staffer who got wind of Kieves's admission realized its implications, however, and notified Alair Townsend's office. Townsend told the mayor, and, with the municipal scandal already swirling in all directions, Koch demanded an immediate resignation. "The mayor refused to even see me to discuss it," Kieves says today.

A city Department of Investigation inquiry into the matter is still going on.

Kieves says that he bought 300 Enzo shares in 1981, eighteen months before he joined city government, and that he disclosed the investment when he became a city employee. Four additional purchases during 1984 and 1985 did not have to be reported, he says, because they involved less than $20,000—the value of the minimum investment that must be reported by city officials. At the time he resigned, his total holdings—800 shares out of 9 million outstanding—were worth a little over $10,000.

Kieves argues that while there may be an "appearance of conflict of interest in my case, there was no real conflict." He points out that the Department of General Services negotiated the actual terms of the lease with Enzo. What's more, he argues, the stock price was not materially affected by the building deal.

But former colleagues in city government are shocked by Kieves's insistence that he did no wrong. Alair Townsend calls his actions in the matter "deplorable." She adds, "It's hard for me to imagine where his head was." At the very least, she says, it was "a case of exceedingly poor judgment."

The original opponents of the deal have used the Kieves affair to dramatize their case: "The deal was closed with such disregard for the opinions of the community and the people who work at Bellevue that it doesn't surprise me to find questions now being raised," says Dr. Robert Boorstein of Bellevue's Committee of Interns and Residents.

Kieves claims he told Barry Weiner of Enzo about his stock ownership. Enzo's lawyer, Scott Mollen, maintains that Enzo executives had "no knowledge" that Kieves was a stockholder. "Even if Enzo had known, the duty to disclose the information would have been Mr. Kieves's," says Mollen.

The city is taking pains to see that Enzo's reputation is not damaged by the Kieves affair. Alair Townsend's office issued a comfort letter to Drexel Burnham, which was managing a $35-million bond offering for Enzo when the news broke. Townsend told the financial community that the city hadn't found anything to indicate that Enzo's conduct was improper. With that reassurance, the sizable bond deal went off without a hitch.

THESE DAYS, LIFE IS A BIT calmer at Enzo Biochem. With reconstruction of the morgue due to start soon, the company won't be moving in until next year. The gonorrhea probe will soon be submitted to the Food and Drug Administration, the next step in the process that will probably put the diagnostic tool on the market by 1987.

Elazar Rabbani can take the time to reflect. His forebears in Iran were "all rabbis on my father's side, all businessmen and traders on my mother's side." His record at Enzo speaks well for the businessman in him. But he often sounds like a rabbi. "Society should be getting ready for the deluge of genetic information it is about to receive," he says. The same technology Enzo is using can be used to decipher the codes for all sorts of biological information—including facets of behavior and psychology. The gene machine at Enzo is now standard lab equipment, capable of mixing and matching the elements of DNA.

"I am not so concerned about the science-fiction scenarios—about madmen trying to create a master race, and that sort of thing," says Rabbani. "The world has coped with those kinds of problems for thousands of years. I am more worried about very practical questions that arise from technology now at hand. If we can know by looking at a fetus all the different types of diseases and conditions the infant is susceptible to, who will draw the line at what is too much risk to bear? Who will have access to our genetic profile? Insurance companies who want to know how long we are likely to live? Employers who want to know if we are suitable for a certain job?"

The biotechnology industry cannot be a moral watchdog over these issues, Rabbani says. But thinking people must prepare to confront them.

"I probably could make money in the pizza business," he says—though it's hard to picture this devout, soft-spoken man, who doesn't drive a car, rarely reads a newspaper, and has no hobbies, in a pizza parlor. "But I'd prefer to contribute something. With biotechnology, there are risks, but there are very great possibilities as well." ■

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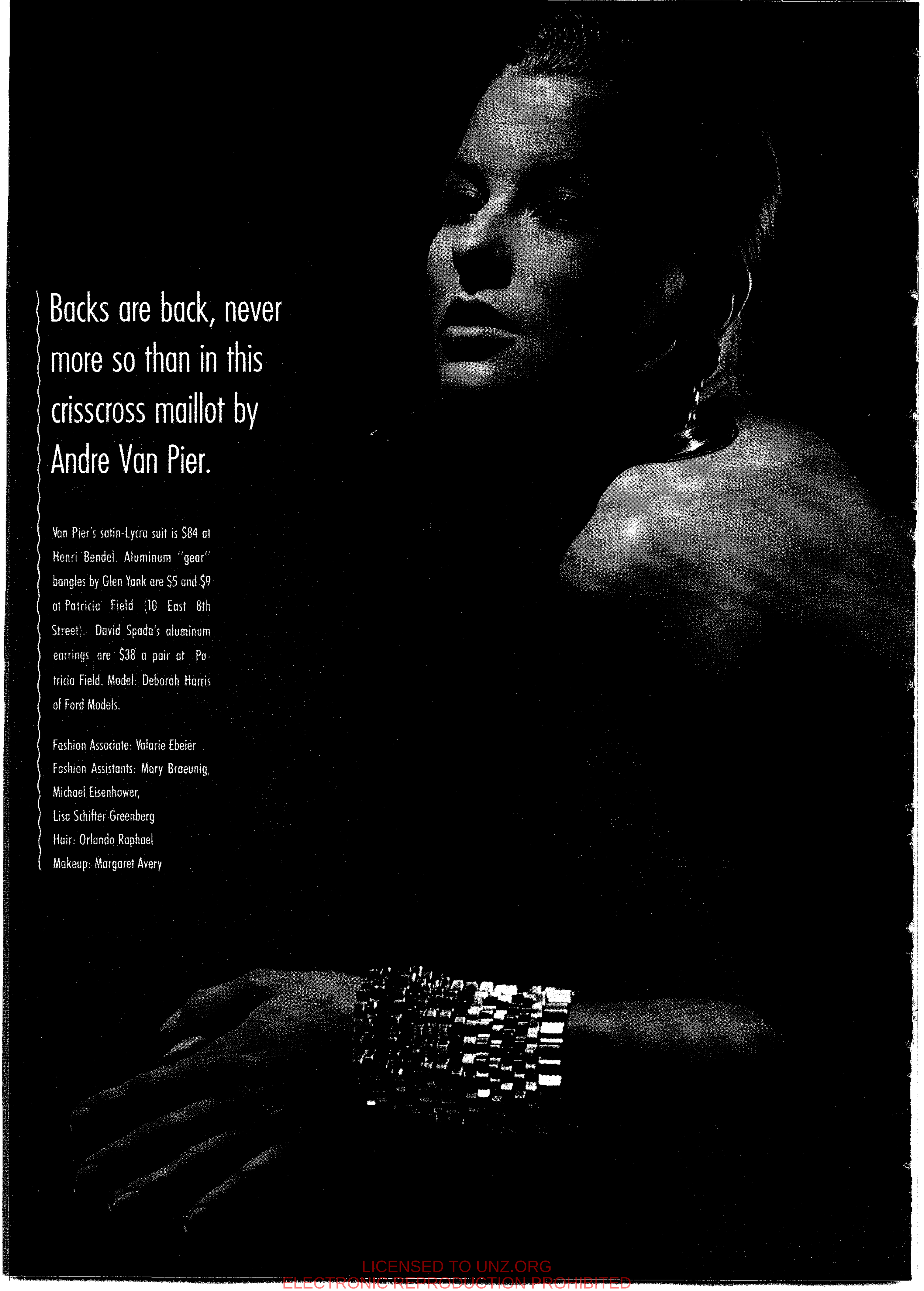

Backs are back, never more so than in this crisscross maillot by Andre Van Pier.

Van Pier's satin-Lycra suit is $84 at Henri Bendel. Aluminum "gear" bangles by Glen Yank are $5 and $9 at Patricia Field (10 East 8th Street). David Spada's aluminum earrings are $38 a pair at Patricia Field. Model: Deborah Harris of Ford Models.

Fashion Associate: Valarie Ebeier
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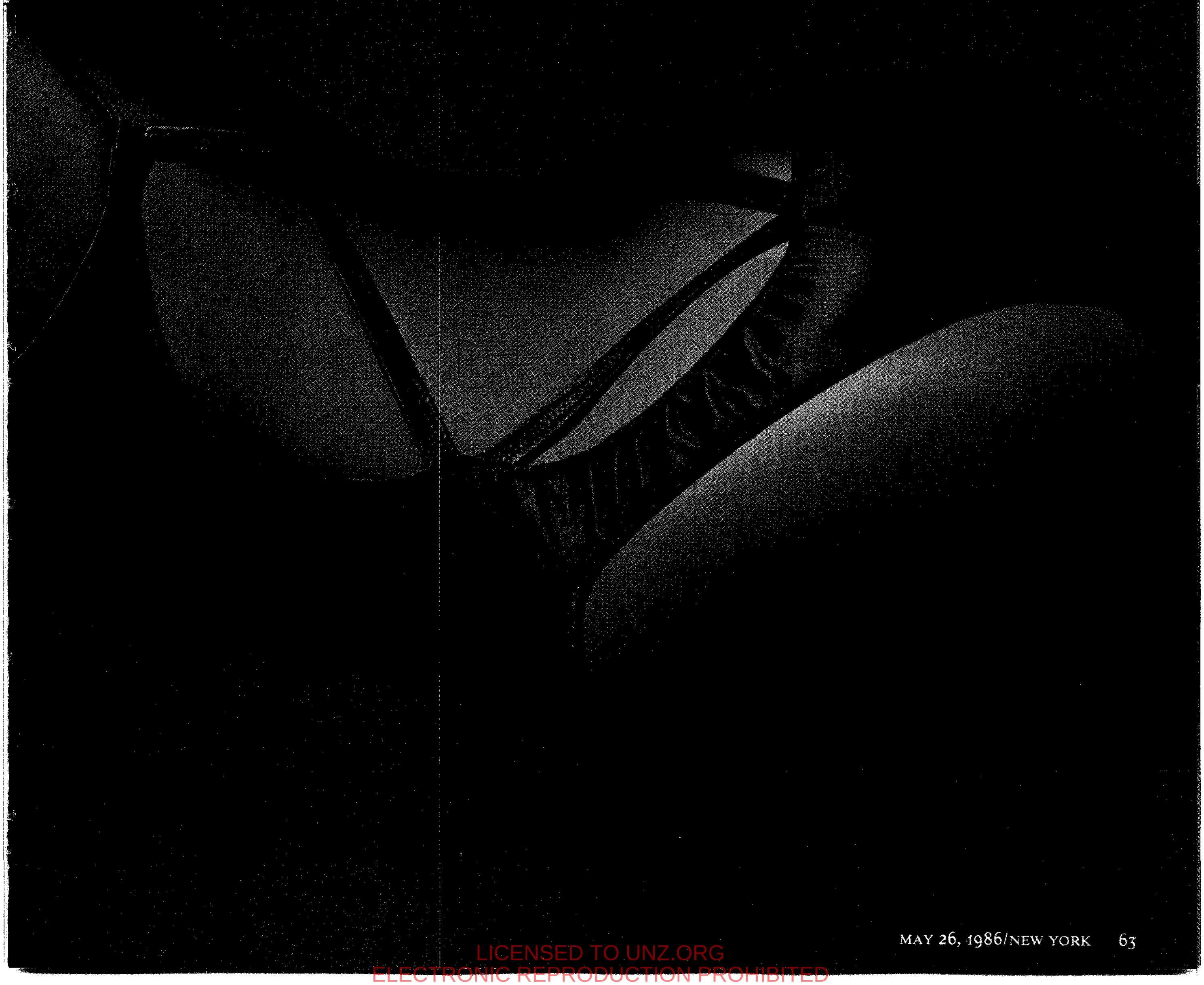
Michael Eisenhower,
Lisa Schifter Greenberg
Hair: Orlando Raphael
Makeup: Margaret Avery

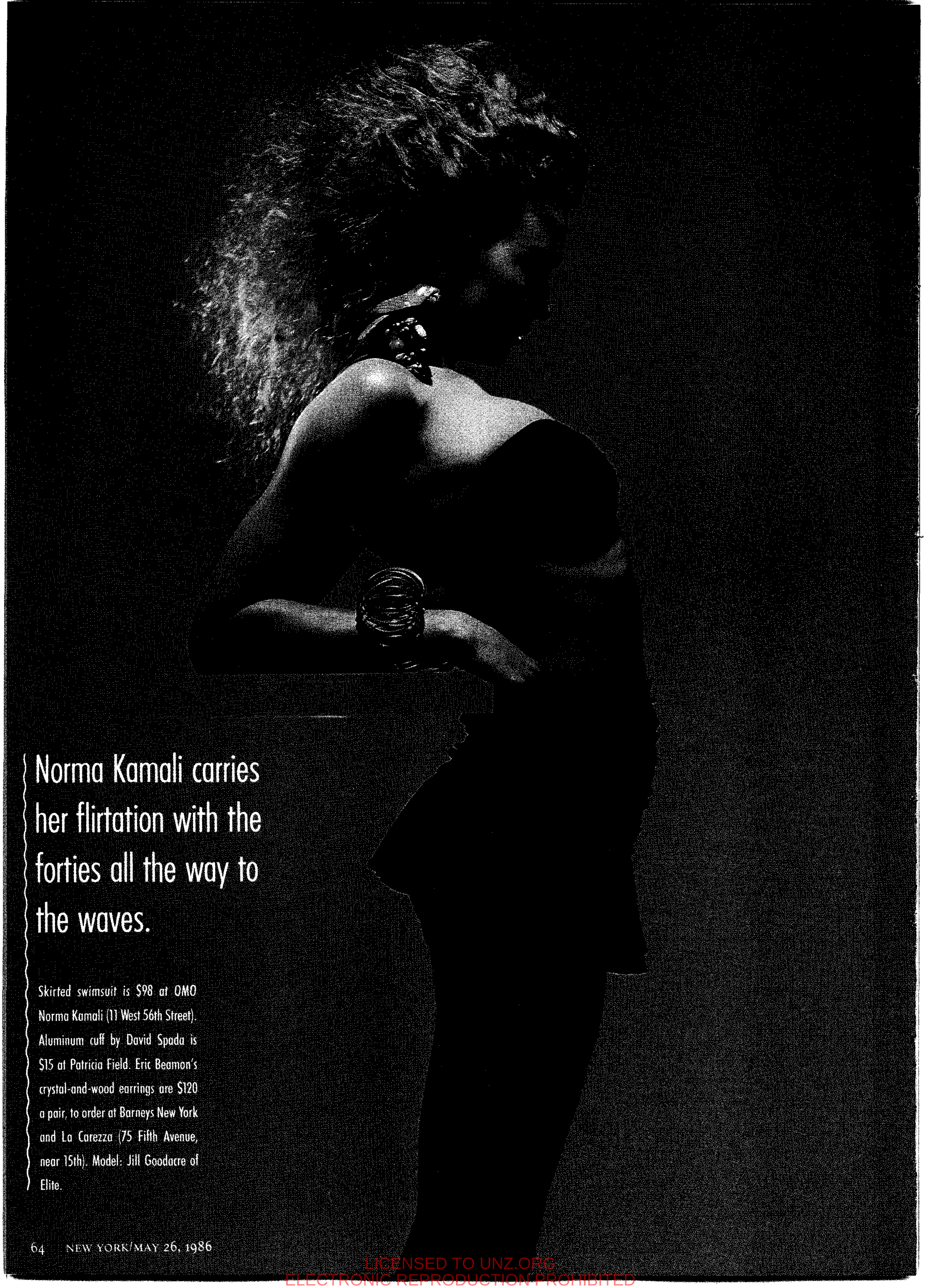
THE NEXT WAVE

BY WENDY GOODMAN

PHOTOGRAPHED BY SKREBNESKI

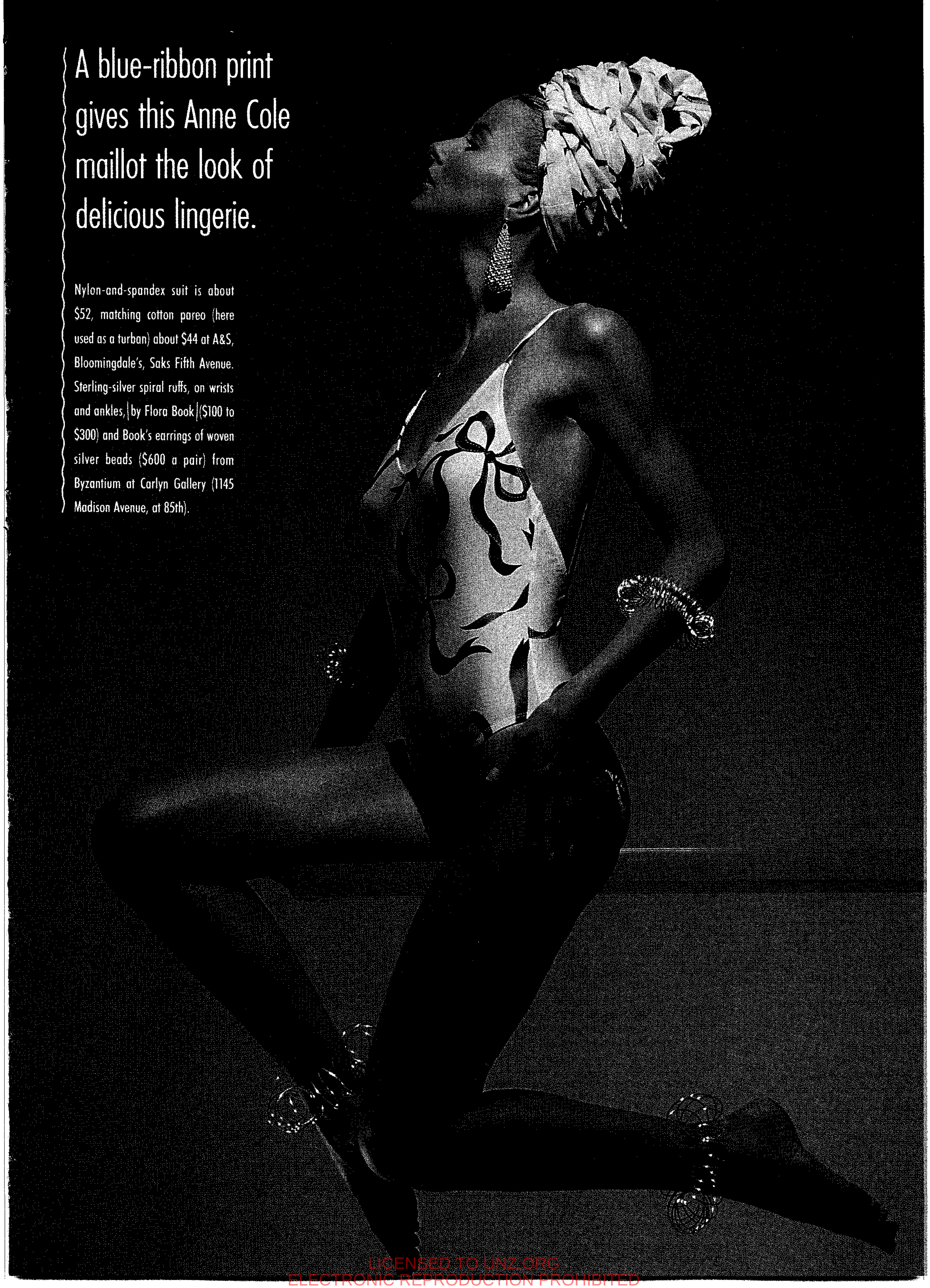
This is the summer that fashion won't stop at the high-tide line, the summer the beaches will be hit with waves of style—satiny evening-gown fabrics, those Dalmatian dots, the little gold buttons that do more than hint at *le style Chanel.*





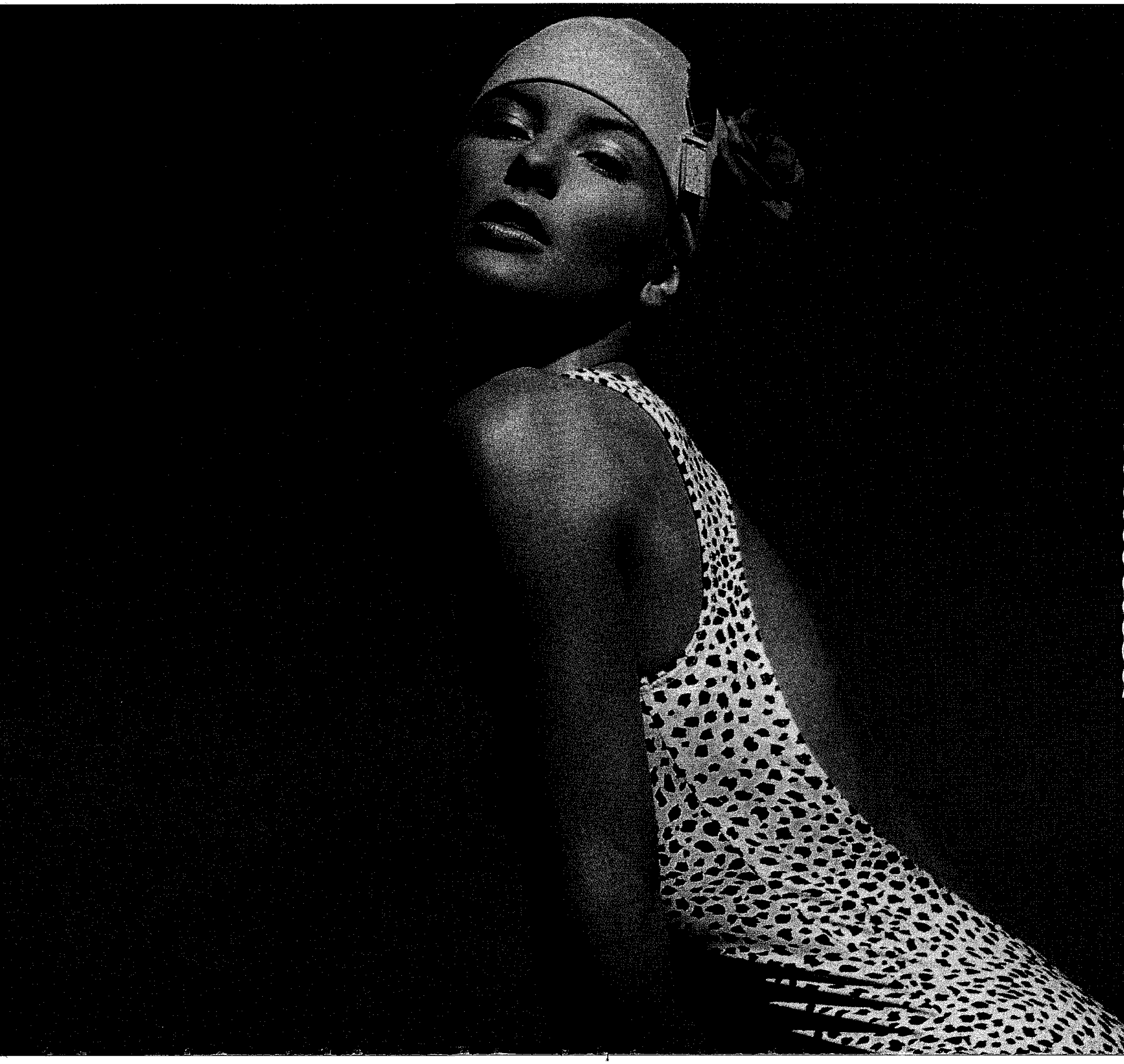
Norma Kamali carries her flirtation with the forties all the way to the waves.

Skirted swimsuit is $98 at OMO Norma Kamali (11 West 56th Street). Aluminum cuff by David Spada is $15 at Patricia Field. Eric Beamon's crystal-and-wood earrings are $120 a pair, to order at Barneys New York and La Carezza (75 Fifth Avenue, near 15th). Model: Jill Goodacre of Elite.



A blue-ribbon print gives this Anne Cole maillot the look of delicious lingerie.

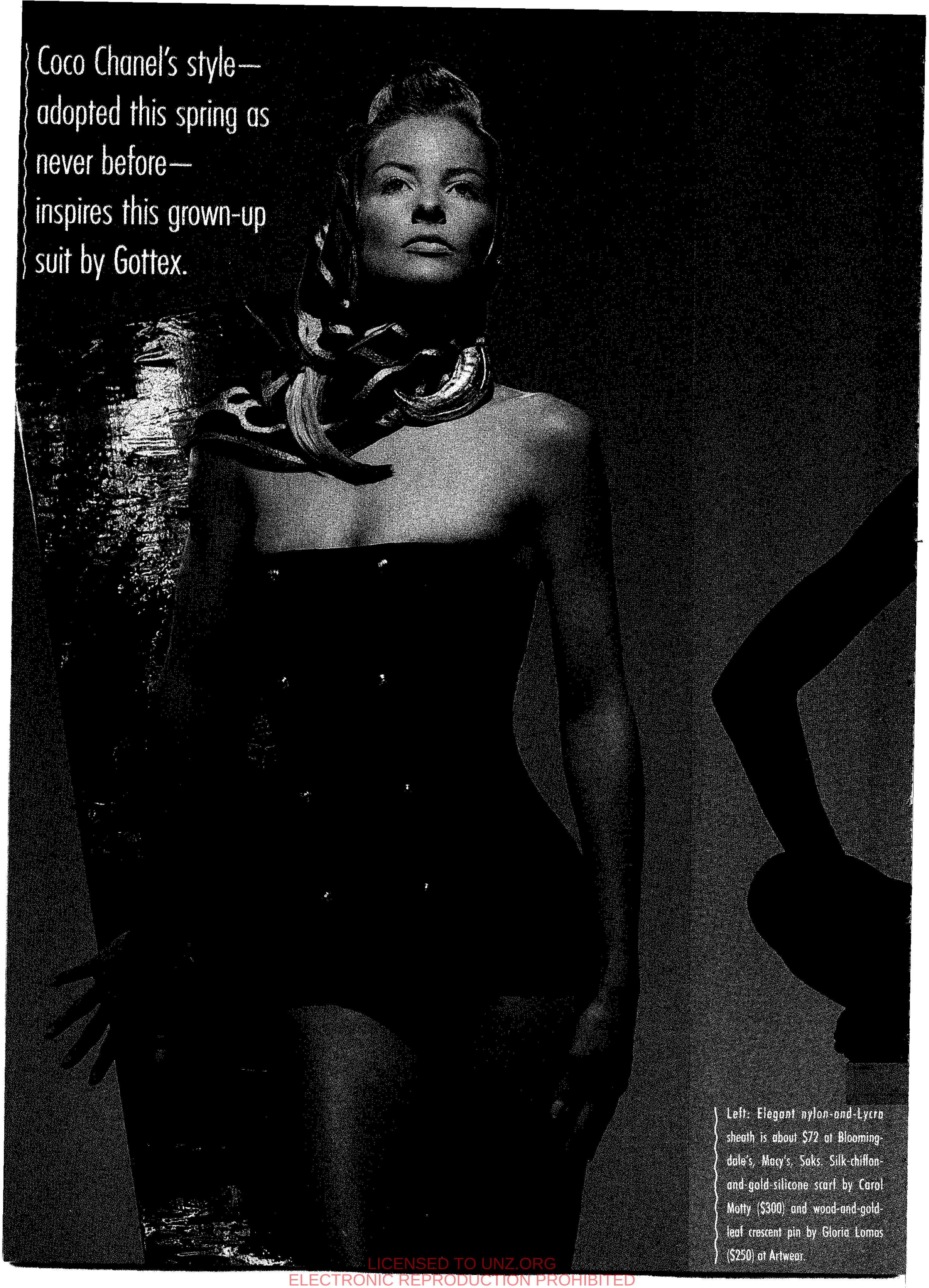
Nylon-and-spandex suit is about $52, matching cotton pareo (here used as a turban) about $44 at A&S, Bloomingdale's, Saks Fifth Avenue. Sterling-silver spiral ruffs, on wrists and ankles, by Flora Book ($100 to $300) and Book's earrings of woven silver beads ($600 a pair) from Byzantium at Carlyn Gallery (1145 Madison Avenue, at 85th).



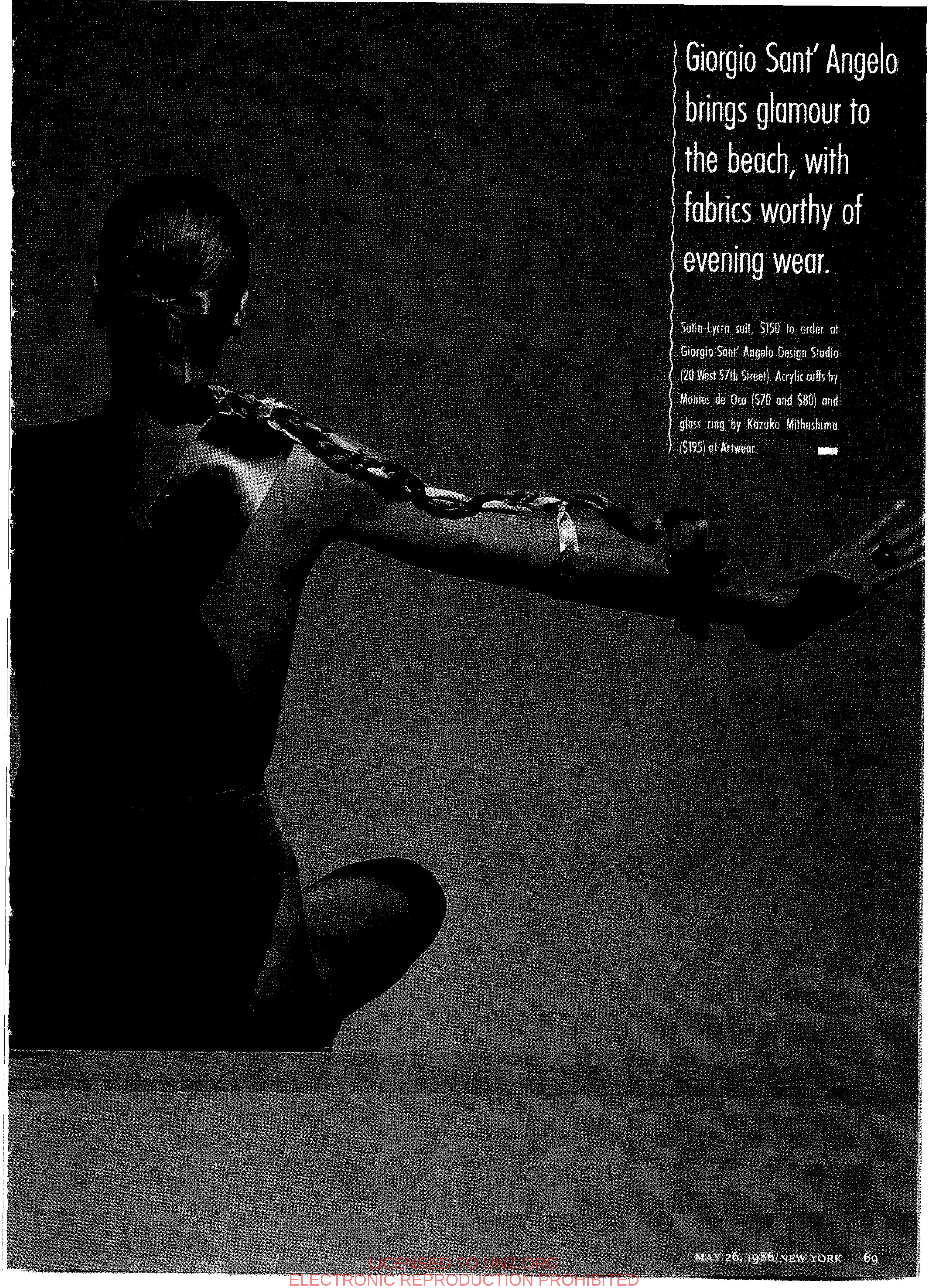
As sleek as a snow leopard and as plain as black and white—that's Adrienne Vittadini's slinky tank "sheath."

Nylon-and-spandex swimsuit is about $98 at Bergdorf Goodman, Bloomingdale's, Bonwit Teller. Cotton bathing cap, $15 at Agnès B. (116 Prince Street and 1063 Madison Avenue, near 80th). Silver-and-enamel "medal" (on cap) by Laurence De Vries, $440 at Artwear (456 West Broadway). Silver-trimmed suede sandals, $250 at Manolo Blahnik (15 West 55th Street).

Coco Chanel's style—adopted this spring as never before—inspires this grown-up suit by Gottex.



Left: Elegant nylon-and-Lycra sheath is about $72 at Bloomingdale's, Macy's, Saks. Silk-chiffon-and-gold-silicone scarf by Carol Motty ($300) and wood-and-gold-leaf crescent pin by Gloria Lomas ($250) at Artwear.



Giorgio Sant' Angelo brings glamour to the beach, with fabrics worthy of evening wear.

Satin-Lycra suit, $150 to order at Giorgio Sant' Angelo Design Studio (20 West 57th Street). Acrylic cuffs by Montes de Oca ($70 and $80) and glass ring by Kazuko Mithushima ($195) at Artwear.

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By Corky Pollan

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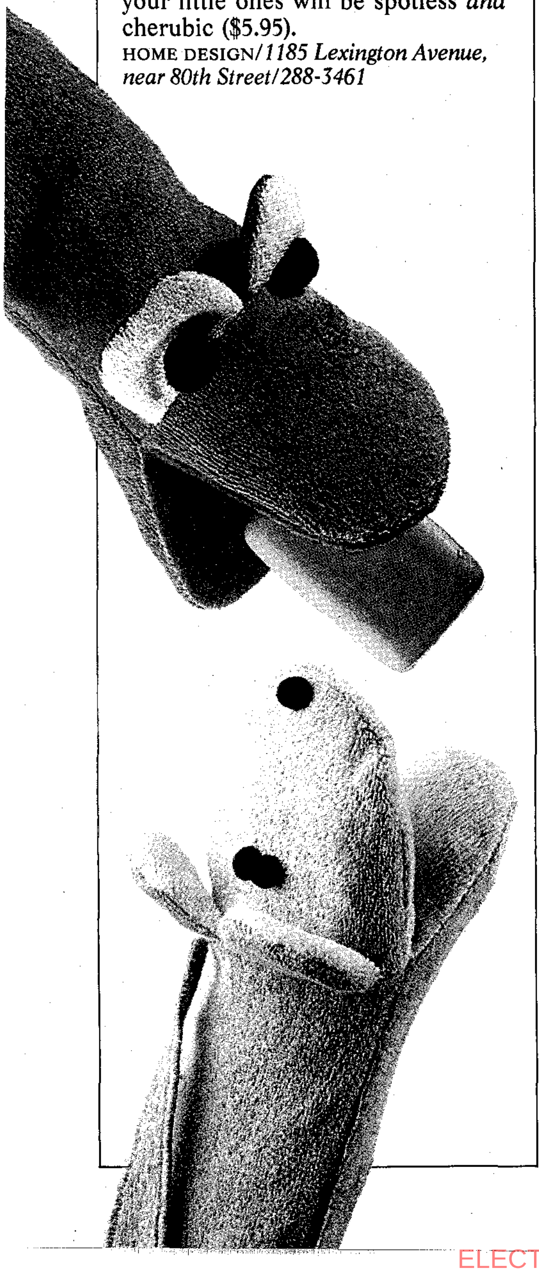


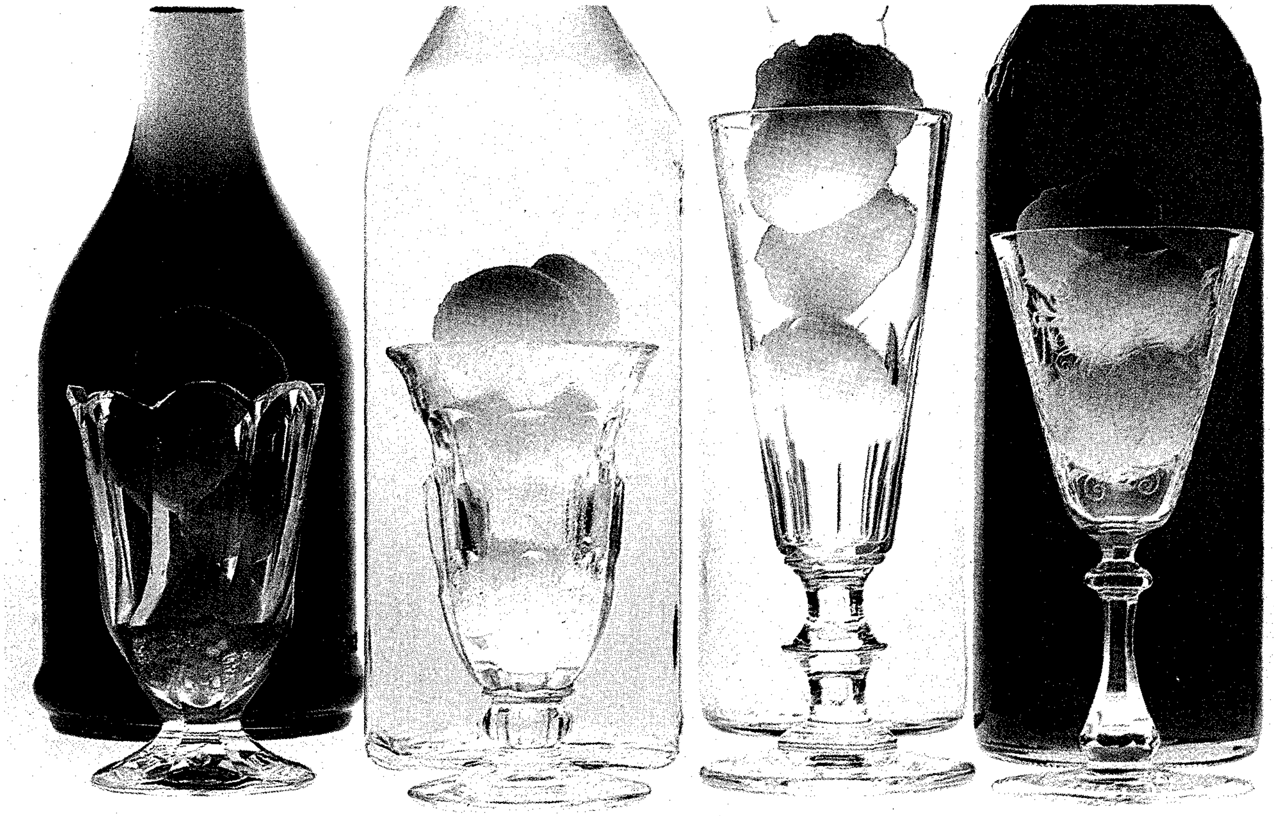
The Past, Hurrah

Anyone who walks into Bardith, Ltd., knows its owner, Edith Wolf, must be a prodigious shopper. It's so crammed with antique pitchers, platters, bowls, and dishes that a mere turn can send costly china crashing. Wolf's new shop, devoted to furniture and co-owned with Toba Adler and Elizabeth Daly, is almost austere. That's because she had just two weeks in England to assemble scores of Victorian chairs (refurbished, and upholstered in muslin), eighteenth-century presses, and Pembroke and tripod tables, not to mention boxes of brass doorknobs, needlepoint cushions and footstools, lamps and chandeliers (from $100 for a brass trivet to $1,500 for a Victorian armchair to $65,000 for an eighteenth-century bookcase). Wolf has just returned from another buying trip, so Bardith I will soon match the original in delightful clutter.
BARDITH I/*1015 Madison Avenue, near 78th Street/737-6699*

Romancing the Home

If you've longed to take up residence in one of those Ralph Lauren ads and live among all that old-shoe elegance, now you can. At least, now you can *buy* all the trappings—and from the master himself. At Lauren's baronial new store, you'll find exquisite antiques amid the new things to put on your back. His staff scoured New England and England itself for the perfect silver frames for ancestral photographs; just the right crystal decanter for your sherry; and, for your well-appointed table, sterling-silver grape shears, handsome Victorian-silver candlesticks, and tortoiseshell tea caddies with ivory fittings. Crocodile, the skin with that old-money look, turns up in comb, cigar, and collar cases. There are delicately carved old-ivory brooches and chunky bead necklaces to complement a regal neck. It's all as old as the 1800s, as new as the 1930s (from $65 for an ivory bar pin to $3,995 for a tea caddy, with lots in the $500 range).
POLO/RALPH LAUREN/*867 Madison Avenue, at 72nd Street/606-2100*

Photographs: top, Dan Cornish/ESTO; left, Steve Lesnick; bottom, Jeff McNamara(fabric courtesy of Ralph Lauren Home Collection; scarf courtesy of Ralph Lauren Scarfs).



The Ice Is Right

Sorbets are an all-year treat, but they taste best when the weather's hot. So when the temperature climbed to 80 the other day and a case of Marthe-Edouards stylish sorbets arrived at our office, we ate every one with yelps of joy. These fresh-fruit ices are enhanced by a soupçon of booze (just a soupçon) and have the texture of fresh packed snow; they're slushy, sparkling, and frosty—not creamy. The lime-vodka ice and the margarita ice (both are tart and tangy) are great with barbecued lamb, and the grapefruit-Campari, with its faint taste of rind, is grand with roast chicken. We'll eat the peach-champagne and raspberry-red wine ices any old time, and the cassis-vermouth seduced us all. To turn that soupçon of booze into an elegant wallop, freeze your finest bottles till sorbet time (at mid-meal or dessert), then serve them forth, drizzling the right stuff onto the right ice at table—but try chilled framboise on the raspberry-red wine ice. Now all you need is a tuile or two, or maybe a brownie. The cost in calories is 75 per scoop—otherwise, $4.29 a pint. **—Barbara Costikyan**

DEAN & DELUCA/*121 Prince Street*
431-1691

GRACE BALDUCCI MARKETPLACE/*1237 Third Avenue, near 71st Street*
737-0600

Sweet Art

Even the hardest heart in the office melted at the sight of these romantic photo albums and address books. Artist Julia Mann has covered them in tapestry, velvet, or moiré, edged them with braid, and lined some with lace. Best of all, she has finished them just in time for wedding-bell season ($55 to $165).

HENRI BENDEL/*Paper Shop*

Photographs: top, Steve Lesnick (stemware from James II Galleries); bottom, Deborah Denker (flowers from Twigs).

The Insatiable Critic/Gael Greene

TORRID ZONE

> "...Since opening night, the slender ones—dimpled, gold-leafed darlings—have been exploring the pasta at Caffe Roma..."

CAFFE SOCIETY: *Roma is hot—for the moment, at least. Can the incandescence last?*

MY DESIGNER FRIEND SUSAN'S THEORY of restaurant sizzle is downright demoralizing, but I suspect she's right: The hotter the spot, the thinner the women. On that gauge, **Caffe Roma** is this week's torrid zone. The magic glue shimmers and clots: C. Z. Guest, Andy Warhol, Nan Kempner, Fabrice, Vollbrecht—all that heady partying on the balcony. You have to know somebody to get in, *Women's Wear* suggests, and overnight... the kiss of chic... it's true.

Hired barkers for competing new bistros strain to churn up such fever, planting items in the gossips—"Everyone was there"—when, in fact, hardly anyone was. But I am a witness. Since opening day, the slender ones have been exploring the pasta at Caffe Roma. That second night—I am persuaded to go by an insistent Patrick Shields, lord of Le Club ("I just want some spaghetti," he says)—Caffe Roma's destiny was already clear: Patrick stood up 34 times to brush cheeks with breathless young beauties. You just *knew*. The teeth, the dimples, the knee dimples, the dimpled chins... it's a trick to draw these fickle gold-leafed darlings, even trickier to keep them coming back.

But for now they seem sufficiently amused, table-flitting and blowing kisses across the room to their mirror images, sharing a pizza or nibbling a nutritiously sane two ounces or so of carpaccio stretched over a nest of arugula—fairly decent food at fairly reasonable prices.

Book fast (and far in advance) if you have an appetite for leggy-blonde scenery; it's a feast for the eyes, and not at all fattening. Bring earplugs if you find it painful eating at decibels that roar like the inside of a vacuum cleaner. Two can graze or nibble here for $50. At dinner, a ravenous duo could rack up an $80 gastrointestinal lark, feasting on carpaccio or pasta (most under $12), entrées (up to $20), sweets from Sant Ambroeus (about $5), wines starting at $12—but that's not what Caffe Roma's all about.

Relax. A Valium might help. Don't let the waiter's dizziness tense you. You can't hear him. He can't hear you. Point to the item on the menu. Gesticulate. Shout. Do you think it's a snap to record five different antipasti and five different entrées? Several minutes later, he'll return just to check once again, leaving you time for nostalgia, to muse how Caffe Roma, vast and tall, with its parade of iron columns, reminds you of La Colonna just around the corner, a once torrid zone that's now fairly cool.

Instead of murals of Pompeii, Caffe Roma has fabulous blowups of old posters, a blue wall—a pointillistic pattern on brick—and fake walls in front of real walls, a clever architectural device to disorient you, a healthy substitute for controlled substances. Does Roma look like a stage? Well, tonight it is.

And the seafood risotto is surprisingly good—properly soupy, properly al dente. A small Coho salmon is perfectly cooked, its skin crisp and delicious. There is something cozy, homey, about the freshness of the minestrone. Pillows of ricotta-spinach-and-basil-stuffed ravioli are irresistible with fried sage in an ooze of butter. Angel's-hair noodles are soggy, but rich crabmeat in cream somehow makes that forgivable. And even a mediocre pizza is better than no pizza at all.

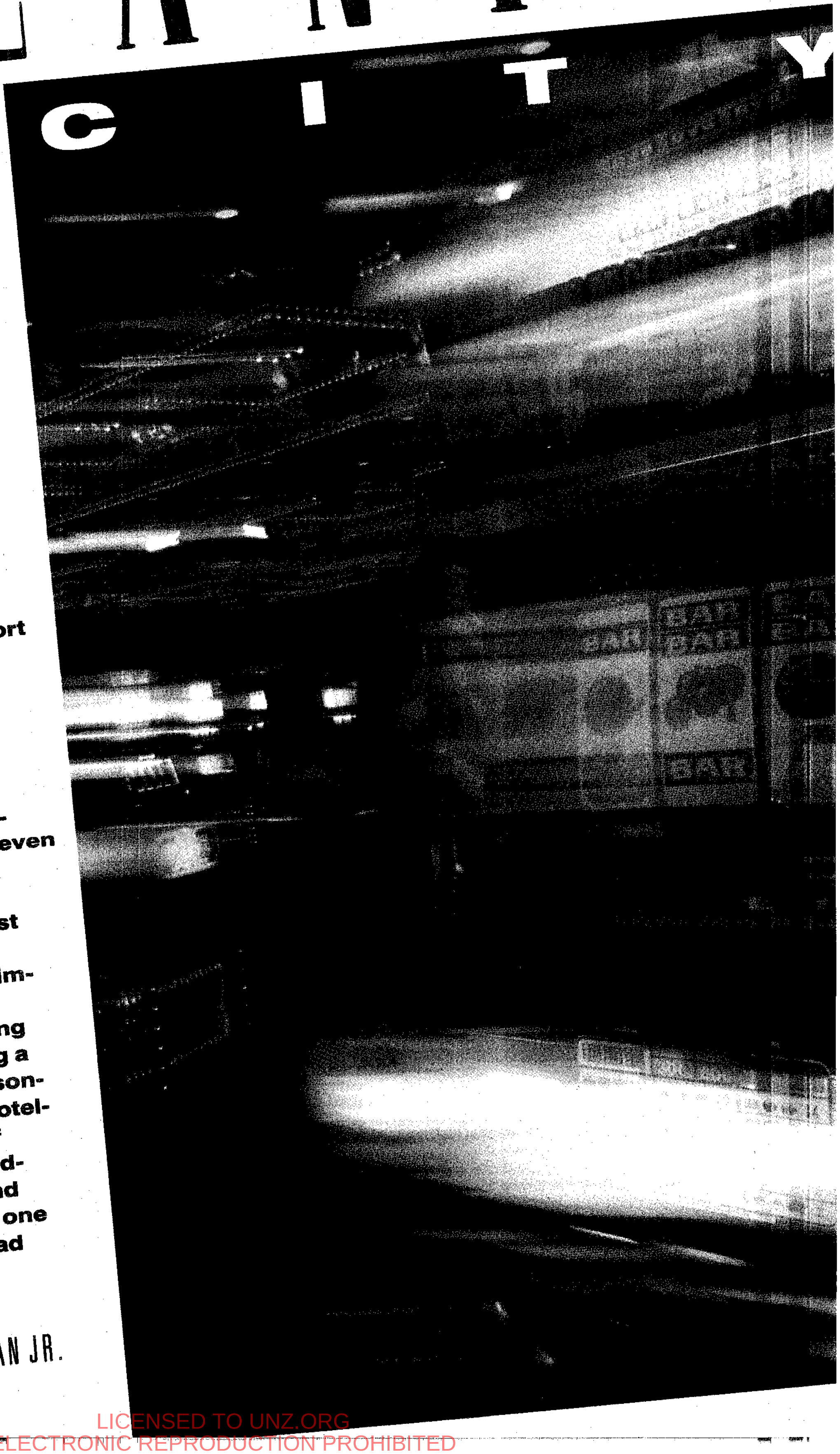
But there is no genius in the kitchen. Admittedly, nothing I ate made me want to picket the place. I didn't feel exploited or misled by great expectations. So what if the vinaigrette is a bit too sharp and the thick library-pasty skin of a giant so-called gnocchi is a joke. Tagliatelle with wild mushrooms is limp and pallid. A zestily crumbed flattened Cornish hen is much too dry. Curls of liver have an unpleasant livery edge, and are served with polenta of no distinction, while the same polenta graced with a melt of Gorgonzola mascarpone cheese is not quite heated through.

Instant incandescence is a dangerous game—like walking the high wire without a net. At just after eleven one recent Friday night, there were great-looking people lolling outside the jammed Caffe Roma, waiting for breathing space to enter. Across the street at Seiyoken, a fifth of the tables were occupied. No one was eating at La Colonna. Joanna was almost deserted. America was lively, but not nearly as frenetic as it was a year ago, and though Canastel's was jumping—they were five deep at the bar—there was only one limousine lurking. It will be a while before we can measure Caffe Roma's sticking power.

Caffe Roma, 3 West 18th Street (645-0875). Monday through Saturday: lunch, noon to 6 p.m.; dinner, 6 to 11:30 p.m.; supper, 11:30 p.m. to 2 a.m. Closed Sundays. A.E., D.C.

Photograph by Peter Mauss/ESTO.

ATLANTIC CITY



The Boardwalk... The Miss America Pageant... The Piers... Salt-water Taffy... Hotel-Casinos... Celebrity Entertainers... Gambling... all part of the allure of this reborn resort on the Jersey shore.

Ten years ago, the people of New Jersey wagered on Atlantic City's revitalization by legalizing casino gambling — and the bet has paid off. This once-faded resort, cooled by ocean breezes, has been transformed.

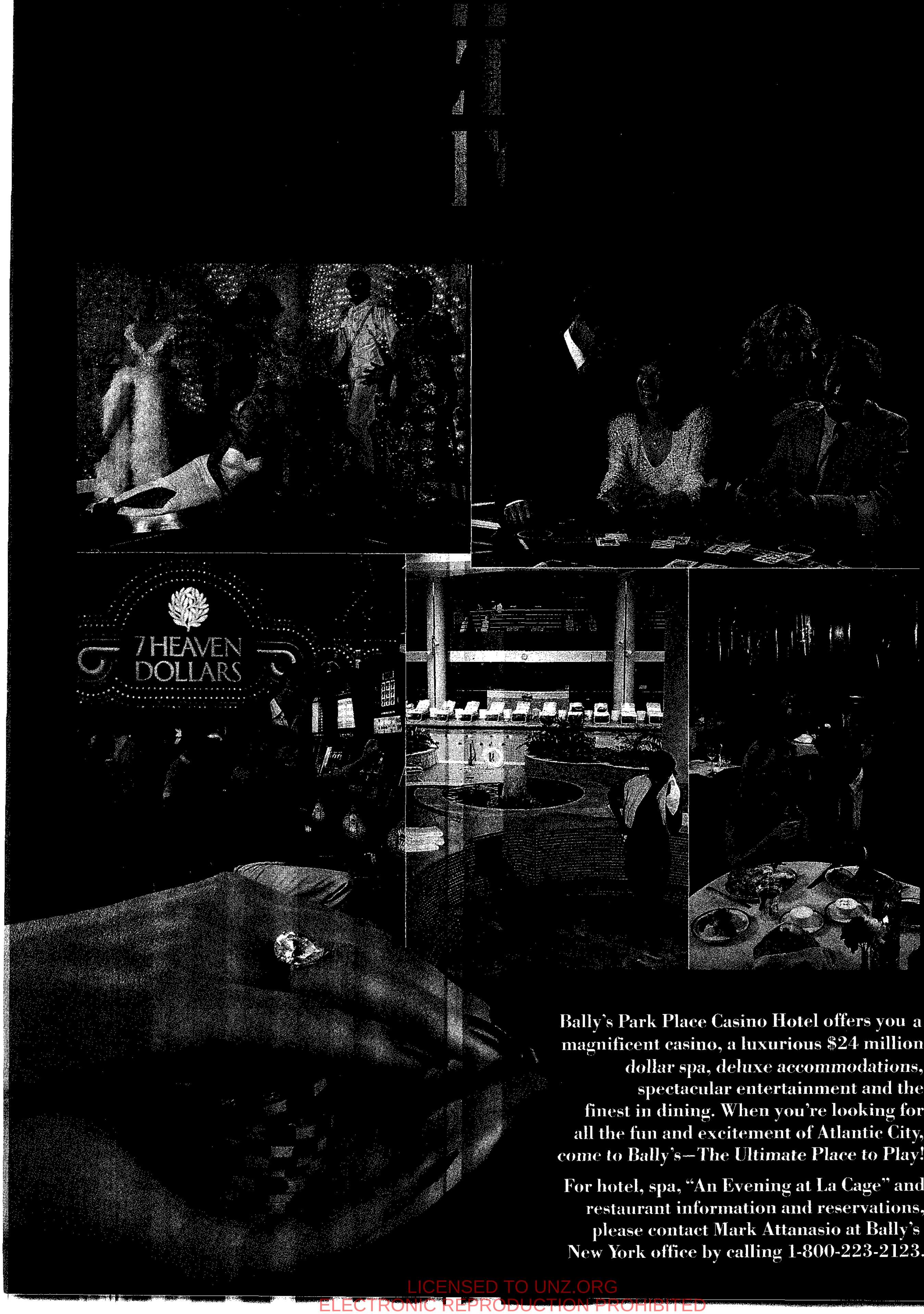
Gambling has become the city's lifeblood, and the players come from all over. For those who travel from New York City, it's just a short two-and-a-half hour ride.

To appreciate the dazzle and vitality of the casinos, one need not be a high roller. Slot players accounted for half of last year's casino profits; combined revenue from the eleven casinos was $2.4 billion.

Atlantic City attracted over 29 million visitors last year with its beaches, marinas, boating and swimming facilities, and the Boardwalk, a six-mile-long promenade representing a medley of the city's personalities. Add to that the hotel-casinos' contribution of first-class service, world-class entertainment, and fine restaurants — and one has good reason to head south this summer. ◆

BY THOMAS D. PETITJEAN JR.

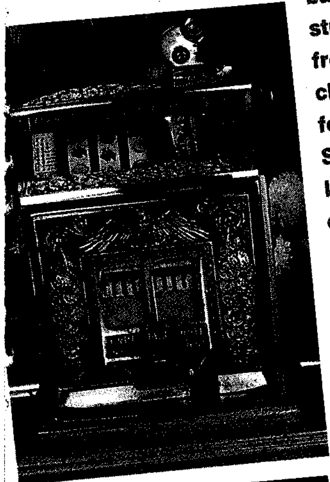
BALLY'S

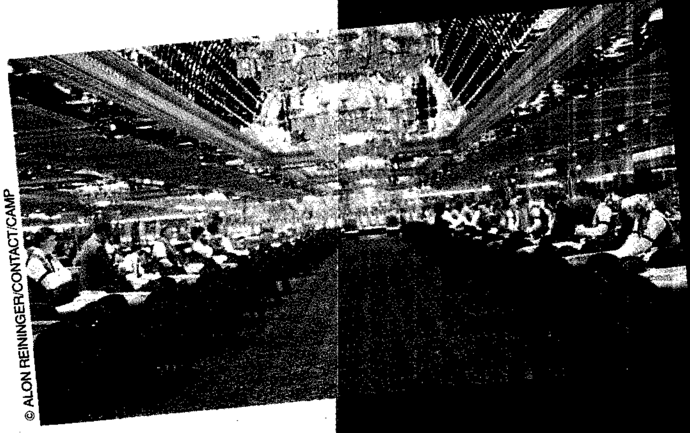


Bally's Park Place Casino Hotel offers you a magnificent casino, a luxurious $24 million *dollar spa, deluxe accommodations*, spectacular entertainment and the finest in dining. When you're looking for all the fun and excitement of Atlantic City, *come to* Bally's—*The Ultimate Place to Play!*

For hotel, spa, "An Evening at La Cage" and restaurant information and reservations, please contact Mark Attanasio at Bally's New York office by calling 1-800-223-2123.

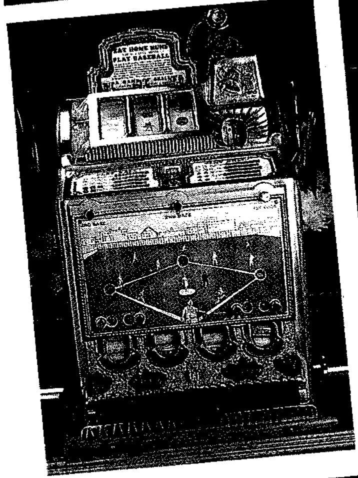
IN THE BEGINNING . . . Harrah's Marina boasts the most extensive collection of antique slot machines in the world, and some of the rarest. The 1936 Watling Treasury is notable for its raised detail of a mass of gold coins. Produced through 1941, it is considered the most magnificent slot machine ever manufactured. The Mills Baseball Vendor, introduced in 1929, has a strip of gloves, bats, bases, balls, and free plays instead of the conventional cherries, oranges, and lemons. Known for its distinctive front design, the Mills Silent Eagle was introduced in late 1931. It was termed silent because specially designed leather trays muffled the noise of falling coins. The 1934 Jennings Century Vendor was built when gambling was illegal. When a player inserted a nickel, a piece of gum or candy was dispensed to circumvent gambling laws—and the player still enjoyed the thrill of the slots.

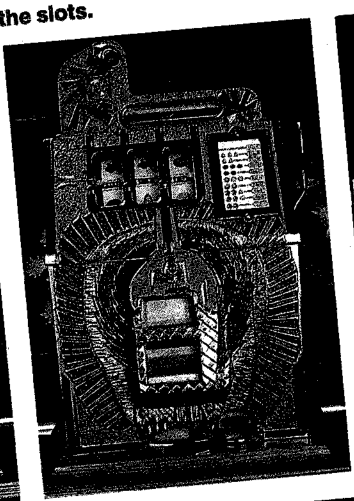


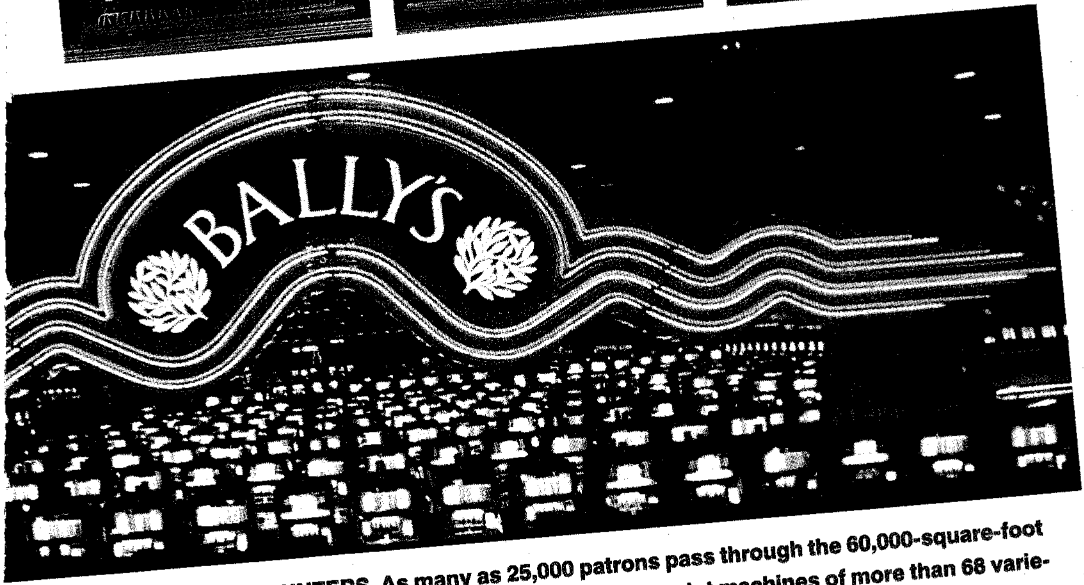


© ALON REININGER/CONTACT/CAMP

BRASS APPEAL. The Golden Nugget has the most brightly lit casino in town, with over 1,200 brass slot machines and 93 brass-trimmed gaming tables.







FORTUNE HUNTERS. As many as 25,000 patrons pass through the 60,000-square-foot casino at Bally's Park Place each day. It has 1,596 slot machines of more than 68 varieties, almost all made by Bally Manufacturing Corporation. On the casino floor are 104 progressive slots, with potential jackpots ranging from $10,000 to $1 million. There are also 117 table games: 76 blackjack tables, 22 craps tables, 12 roulette wheels, 3 baccarat tables, and 4 big-six wheels.

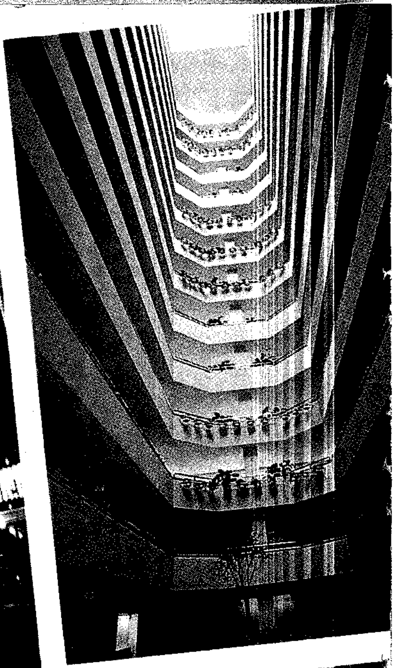
PHOTOGRAPHS BY JORGE DIAZ

GAMBLING

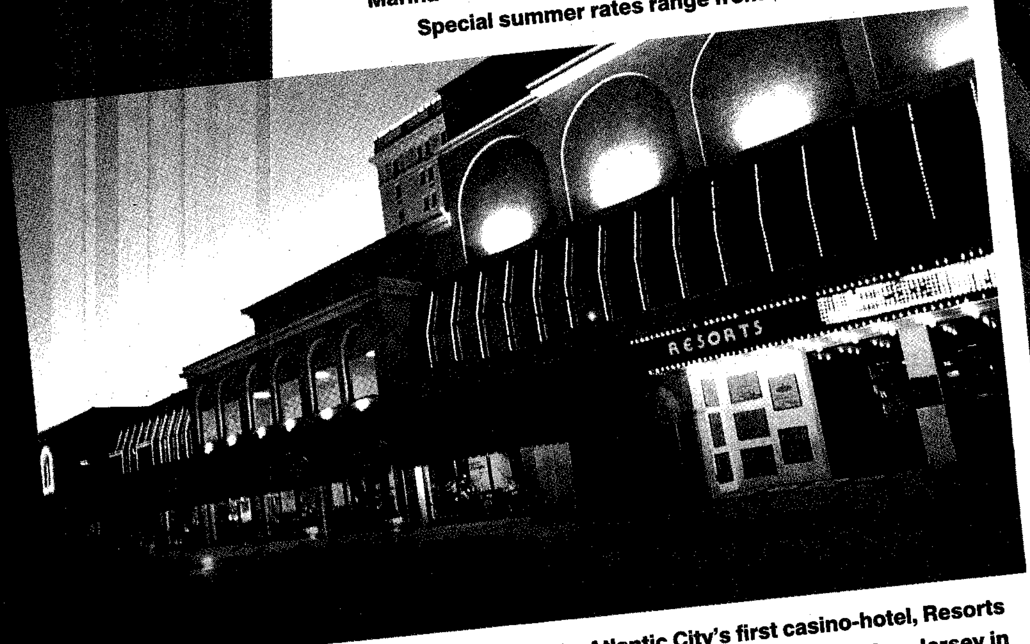
The visitors Atlantic City attracts share a common dream: that a roll of the dice, a draw of the cards, a spin of the wheel, or a pull of the slot handle will send them home with a fortune. Slots. Blackjack. Craps. Baccarat. Roulette. In the eight years that casino gambling has been a part of Atlantic City, more than $60 billion has been wagered on these games. Casinos court high rollers, flying them in, accommodating them in luxurious suites, and providing free meals and entertainment. Even if one never graduates from the 25-cent slots to the velvet-roped baccarat pits where gamblers play for big stakes, one can't help catching the special energy that throbs through the casinos. They are open 10 A.M. to 4 A.M. weekdays, and until 6 A.M. on weekends. ◆

HOTEL-CASINOS

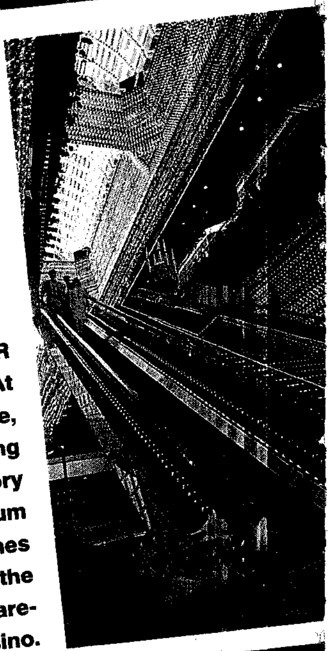
Since gambling became legal in Atlantic City in 1976, eleven hotel-casinos have sprung up. All are opulent and designed to draw the players out of their rooms and onto the casino floor. Each has a distinctive decor: Ancient Rome. High-tech-and-neon. Victoriana. A Mississippi riverboat. The Orient. Within these self-contained complexes are a variety of restaurants with offerings ranging from deli/coffee-shop fare to sumptuous ethnic cuisines. With health clubs, pools, arcades, shops, and showrooms, a visitor to Atlantic City can check in and never have to venture outside. ◆



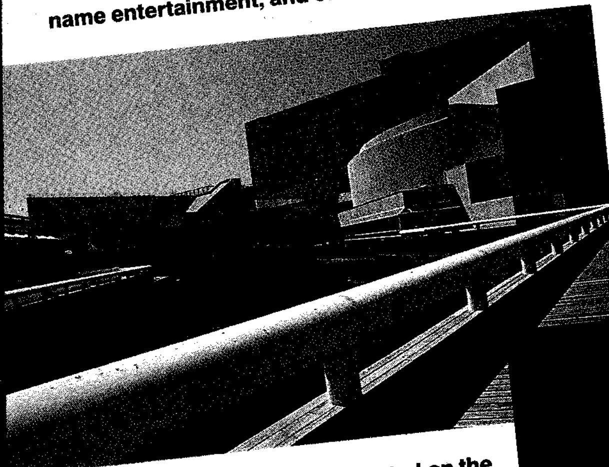
A PAMPERED PUBLIC. While most of Atlantic City's hotel-casinos contain lavish suites for premium players, very few are available to the general public. That's why Harrah's Marina built the 16-story Atrium Tower with its 244 suites. Special summer rates range from $90 to $135 a night.



WHERE IT ALL BEGAN. As Atlantic City's first casino-hotel, Resorts International pioneered the way for casino gaming in New Jersey in 1978. Renovated from the original Haddon Hall hotel, the stately building features nearly 700 guest rooms, nine restaurants, two cocktail lounges, a rooftop indoor-outdoor swimming pool, top-name entertainment, and championship boxing.



GOING FOR THE GOLD. At Trump's Castle, a glittering three-story atrium welcomes players to the 60,000-square-foot casino.



THE OTHER ATLANTIC CITY. Located on the bay at Absecon Inlet, Trump's Castle and Harrah's Marina are New Jersey's only two hotel-casinos outside the Boardwalk area. Both are successful despite their detached location. They are especially attractive destinations for drivers because parking is free. Trump's Castle is a 26-story tower with 530 guest rooms and 75 suites, all with either bay or ocean views. Originally built as the Atlantic City Hilton & Casino, the property was purchased in 1985 by The Trump Organization, the sole corporation to own two casinos here. Harrah's Marina is the only United States gaming resort with a private marina. Its 107 slips accommodate boats ranging from 35 to 130 feet. Dockside services include running water, electricity, television cables, and telephones. The Harbour at Harrah's features sailing and fishing charters, a sailing school, and sightseeing tours on Harrah's *Basin Queen*.

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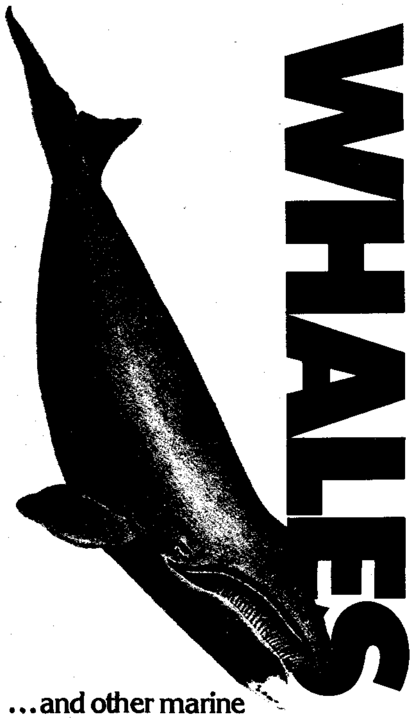

...and other marine mammals can be protected only if we care enough to help. Write to The Humane Society of the United States, Dept. N, 2100 L St. NW, Washington, D.C. 20037.

ATLANTIC CITY CALENDAR

ATLANTIS CASINO HOTEL

ATLANTIS CABARET
609-441-2888

Jeff Kutash's *SuperStars and Stripes* is a music, comedy, and dance revue featuring The Dancin' Machine, Kurt Thomas's Gymnastics America, and celebrity impersonations by "Star-Alikes." Nightly except Sundays.

BALLY'S PARK PLACE CASINO HOTEL

PARK CABARET
609-340-2709

An Evening at La Cage is a female-impersonator revue. Nightly except Tuesdays.

CAESARS ATLANTIC CITY HOTEL/CASINO

CIRCUS MAXIMUS
609-340-5500

5/23–25	Joan Rivers/ Tony Danza
5/31	Charles Aznavour
6/6–8	Red Skelton
6/20–23	Burt Bacharach/ Anthony Newley
7/1–6	Pointer Sisters
7/8–13	David Copperfield
7/15–20	George Burns
7/22–27	Smokey Robinson
7/29–8/3	Gallagher
8/5–10	Buddy Hackett
8/12–17	The Golden Boys of Bandstand with Frankie Avalon, Fabian, and Bobby Rydell
8/19–24	Kool & The Gang
8/26–31	Joan Rivers

DEL WEBB'S CLARIDGE CASINO HOTEL

PALACE THEATER
609-340-3434 800-257-8585

5/23–25	Soupy Sales
5/26–6/29	*Hello Dolly* with Lainie Kazan
7/1,2,4,5	Laura Branigan
7/9–8/7	*No, No, Nanette*
8/8–10	Donny and Marie Osmond
8/11–9/21	*No, No, Nanette*

GOLDEN NUGGET

OPERA HOUSE
609-340-7200

5/23–25	Dionne Warwick
6/19–22	John Davidson
6/26–29	Shirley Bassey
7/8–13	Lou Rawls
7/15–20	Dionne Warwick
7/22–27	Paul Anka

HARRAH'S MARINA HOTEL CASINO

BROADWAY-BY-THE-BAY THEATRE
800-2HARRAH

5/23–25	Harry Anderson
5/30–6/1	The Oak Ridge Boys
6/6–8	Jeffrey Osborne
6/13–15	Hal Linden/ Marilyn McCoo
6/17–22	Bill Cosby/ Phyllis Hyman
6/27–29	Crystal Gayle
7/1–6	Lynda Carter
7/8–13	Suzanne Somers
7/15–20	Sammy Davis Jr.
7/22–8/31	Dream Street

RESORTS INTERNATIONAL CASINO HOTEL

SUPERSTAR THEATRE
609-340-6830

5/23–25	Dom DeLuise
5/30–31	*Ashford & Simpson*
6/13–14	Alan King/ Suzette Charles
6/20–22	Donna Summer
6/27–28	Shecky Greene
7/2–8	Liberace
7/9–15	Johnny Mathis
7/16–22	Milton Berle/ Henny Youngman
7/23–28	Wayne Newton
7/30–8/5	Tom Jones
8/6–11	Dom DeLuise
8/13–18	Don Rickles/Billy Preston
8/27–9/2	Engelbert Humperdinck

SANDS HOTEL, CASINO & COUNTRY CLUB

COPA ROOM
609-441-4195

5/23–25	Billy Crystal
6/6–7	Roy Orbison
6/13–14	Rodney Dangerfield
7/3–5	Miami Sound Machine
7/11–17	George Carlin
7/25–31	David Brenner
8/1–9	Rodney Dangerfield
8/10–17	Billy Crystal
8/22–23	Commodores
8/25–31	Raquel Welch

TROPICANA HOTEL AND CASINO

TROPICANA SHOWROOM
609-340-4020

5/23–26	Nell Carter
5/30–6/1	The Monkees 20th Anniversary Celebration
6/3–8	Patti LaBelle
6/13–14	Pat Cooper

TRUMP CASINO HOTEL

TRUMP THEATER
800-523-2803

5/23–25	The Spinners
5/30–6/1	Joel Grey/ Rosemary Clooney
6/6–8	Red Buttons/ Lettermen
6/13–15	Jerry Vale/ Norm Crosby
6/20–22	Mitzi Gaynor
6/27–29	The Everly Brothers
7/1–6	Tony Orlando/ Charo
7/8–13	The Temptations
7/22–27	Gladys Knight and the Pips
7/29–8/3	Andy Williams
8/5–10	Crystal Gayle
8/12–17	Rich Little
8/19–24	Joel Grey
8/26–31	Tony Bennett

TRUMP'S CASTLE HOTEL & CASINO

KING'S COURT SHOWROOM
609-441-8300

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6/30–7/20	Jim Nabors
7/21–8/10	Vikki Carr
8/11–8/31	Phyllis Diller

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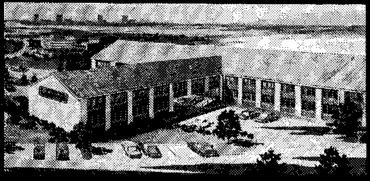

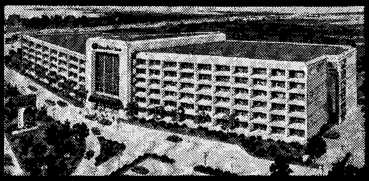

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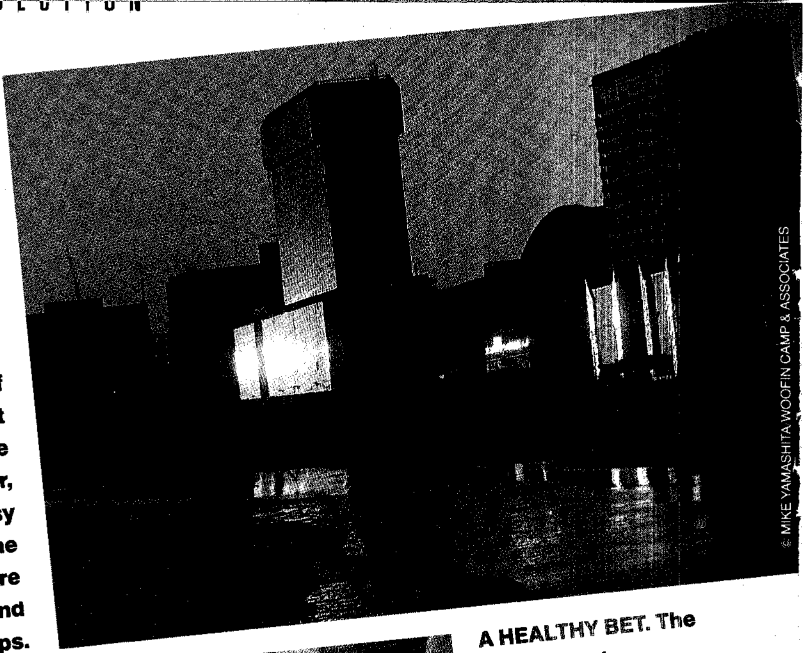

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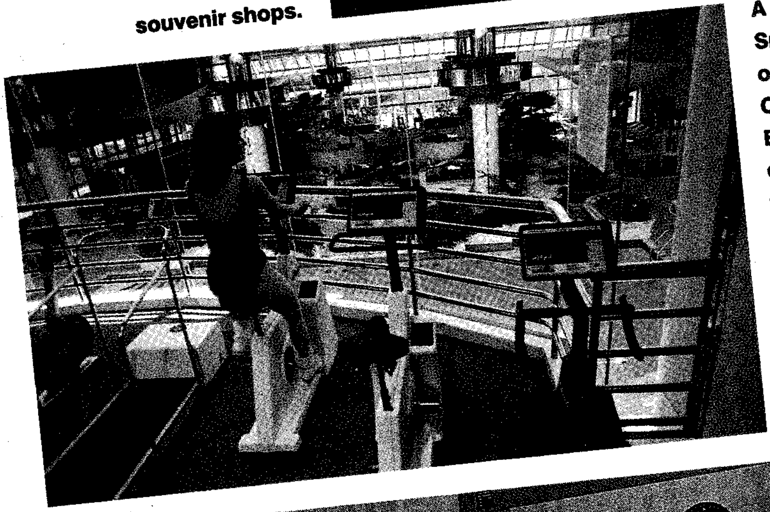

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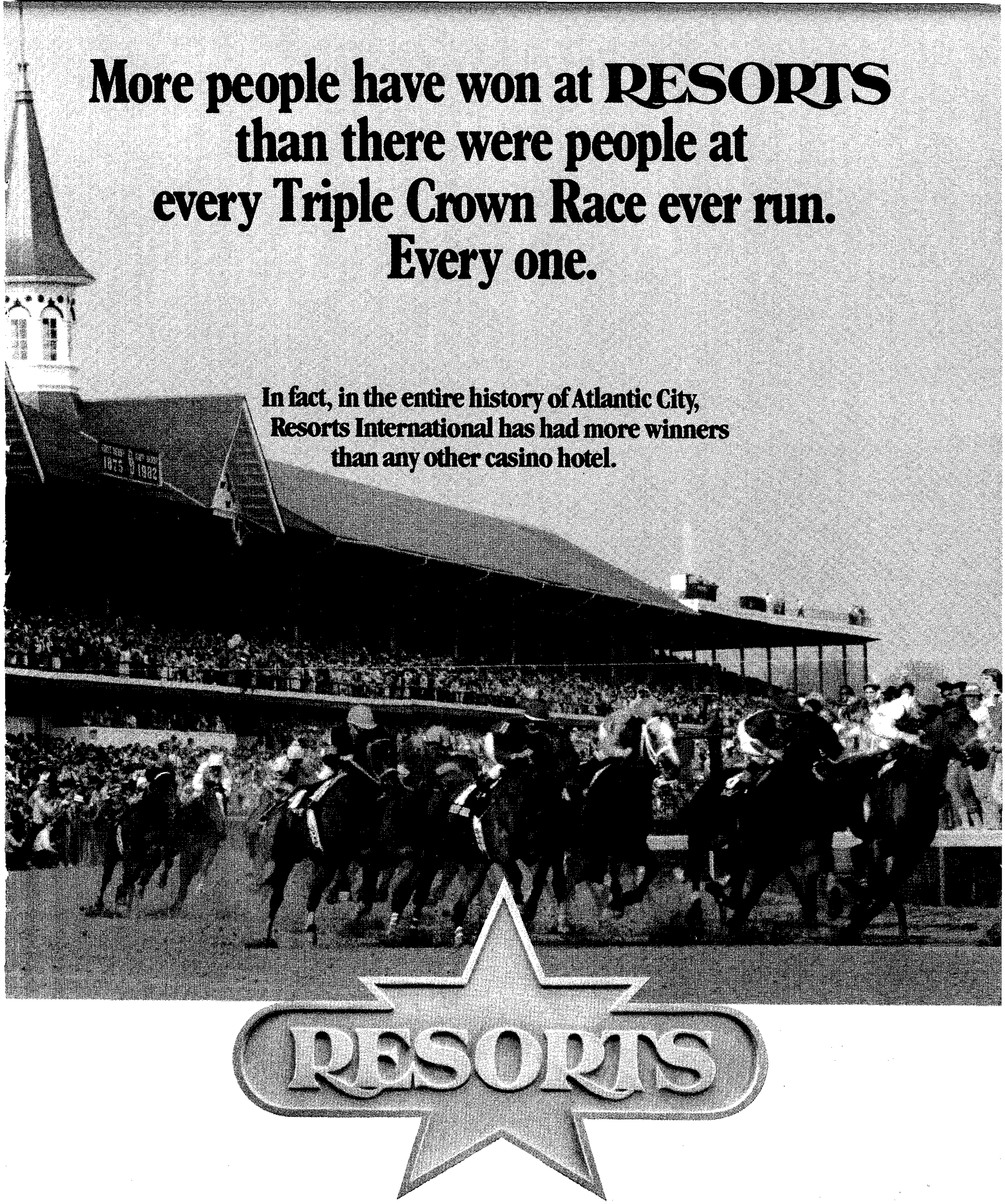
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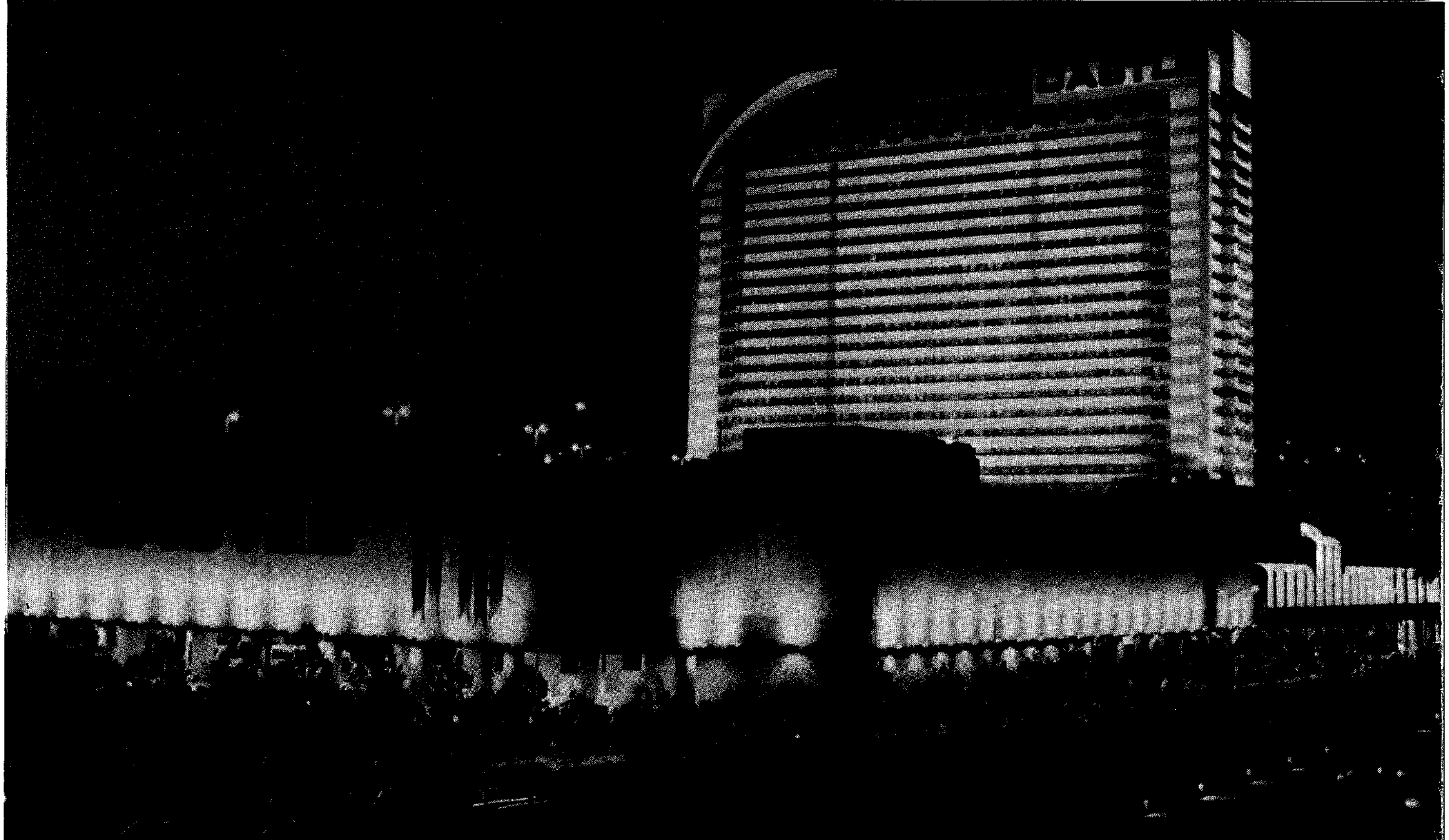

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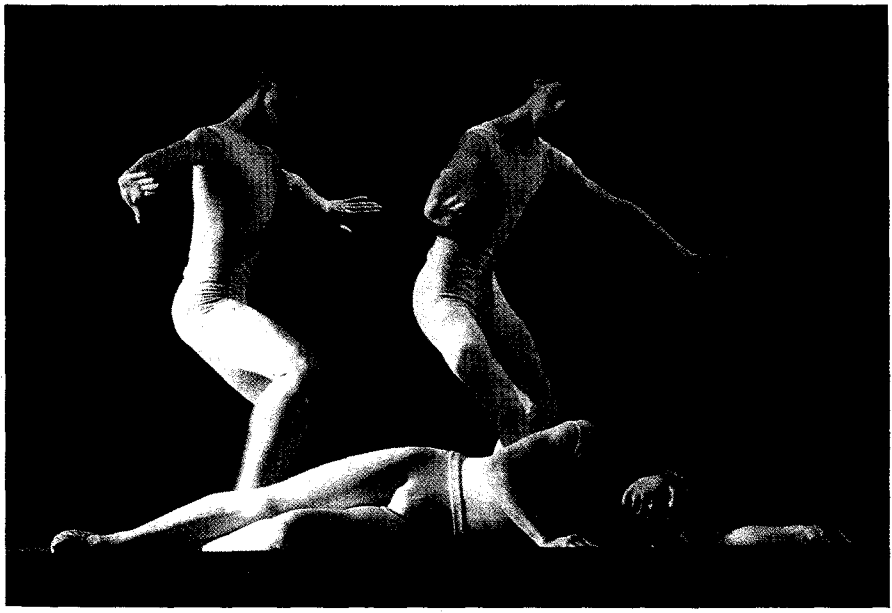
DARK SHADOWS

> "...There is something sleek in the theatricality of *Quiet City* that is troublesome, and nothing new in Robbins's concept..."



VULNERABLE ANGEL: *Jerome Robbins's latest City Ballet work is dedicated to Joseph Duell.*

WHILE NEW YORK'S PARKS ARE TEEMING with renewed life—blossoming trees, raucous wildlife, infants being aired in the warming sun—the dance world is in an elegiac mood. In a single week, the heart of every program I saw was absorbed with death.

Jerome Robbins's new work for the **New York City Ballet,** in its spring season at the New York State Theater, is dedicated to the memory of Joseph Duell, a principal dancer with the company who took his own life in February at the age of 29. Robbins has had the artistic tact to cast as its hero Robert La Fosse, a newcomer to the company who was never Duell's colleague, and to make the piece—called *Quiet City,* after Copland's haunting score—brief and simple.

La Fosse, who shares a quality of boyishness with the late dancer, without possessing Duell's gentleness or his refinement, is cast as an angel of sorts—an inspiration and guide—clad in gleaming white practice clothes and appearing in a beam of light to a somberly garbed crowd of non-dancing dancers. He is an insecure angel, however, who tends to falter at the very peak of his flights, relying for support on two lesser angels. These are danced by a pair of lyrical young men of great promise, Peter Boal and Damian Woetzel. The crowd, like any party of witnesses to divine acts or presences, is appropriately awed and confused.

Given the context, the ballet makes sense. As far as colleagues and friends can know the terrible story of Duell's death, the scenario conforms to it. It is thought that Duell's quest for perfection (necessarily shared, to some extent, by all dancers) may have been his secret demon, despite his considerable success as an artist. Whether the piece has substantial worth as anything more than a tasteful tribute is doubtful. There's nothing new in Robbins's concept of the vulnerable angel; James Kudelka mined the same vein just as effectively with his *Passage*—given earlier this season by the Joffrey Ballet. There's also something sleek in the theatricality of the Robbins piece that is troublesome. It conjures up a choreographer having appropriate emotions over terribly sad events and at the same time watching himself have them, and polishing them up for publication.

The City Ballet has suffered two traumatic losses in recent years—Duell and Balanchine; no wonder it is preoccupied with the subject of bereavement. Robbins's new work last spring, *In Memory of...,* meditated on the death of a young woman (Berg's score was written on such an occasion), but no viewer with the least knowledge of company history could avoid seeing it in terms of Balanchine's passing. Ironically, Balanchine himself choreographed the work by which all such efforts should be judged: a setting of the slow movement of the "Pathétique" for the Tchaikovsky Festival. Its imagery was wildly baroque, its effect like an arrow through the heart.

TWO PRODUCTIONS FEATURED BY **American Ballet Theatre,** which is holding forth at the Metropolitan Opera House, also meditated on dark subjects. The Romantic ballet *Giselle* can be thought of as an exercise in pleasurable necrophilia: The world of death, populated by vengeful female spirits, that the work spreads before us is both horrifying and alluring. When we first learn of it—through the mimed warning from Giselle's mother that cuts into the sunnier moments of the opening act—we experience a delicious frisson. Its heroine is most interesting to us as a dancer in the second half of the ballet where she is a ghost, an impalpable creature with the cemetery moss clinging to her.

Alessandra Ferri, performing the title role in New York for the first time, made the mistake of evoking the morbid aspect of the ballet prematurely. On her first entrance—where the most memorable Giselles have played a creature who takes a radiant joy in life—Ferri already suggested a girl half in love with death. An argument might be made for this interpretation, I suppose, but, at least in Ferri's hands, its foreshadowing of events — the girl's betrayal by her lover, her madness and death—lessens their impact.

One can also object to Ferri's dancing. It is almost uncannily supple, but at present weak and shapeless. At times Ferri looks like an insect newly sprung from its chrysalis, feebly clawing at the air with her limbs. Here and there, this quality proved perversely appropriate for the role, but for the most part the young ballerina looked badly in need of a dose of "strengthening medicine." Apart from a couple of telling moments in the Mad Scene, her acting was muted, deliberately reined in, perhaps, after the excesses of her Juliet. From start to finish, it had no discernible connection with what her partner was up to.

That partner was none other than Mi-

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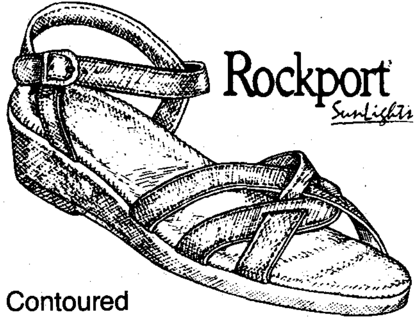

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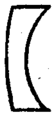

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khail Baryshnikov, whose very appearance caused a sensation, and who did indeed produce some sensationally executed steps where required without, however, the angelic effortlessness he once possessed. Returning to classical dancing looking worn and unfocused after perhaps a few too many white nights, Baryshnikov played what may go down as the most caddish Albrecht in dance history. Even his aristocratic fiancée seemed to despise him. This interpretation, too, has some justification, but it is one that thwarts the audience's sympathy for Giselle's loving the fickle fellow and working for his salvation even beyond the grave.

The glory of this production remains Martine van Hamel's queen of the wilis—which is, to begin with, ravishingly danced, with its sense of sculptural dimension and informing breath. Not all of the huge jetés devour the air as they used to, but the slight loss in physical impact is more than compensated for by van Hamel's intuitive and ever-increasing understanding of the role. This Myrtha is not pure, cold mercilessness, the leader of a pack of betrayed virgins, but, to far more terrifying effect, an embodiment of a cruel natural world. Van Hamel evokes such a powerful sense of place that the indifferently painted forest in which she appears suddenly seems alive with menace.

ABT also presented its revival of *Dark Elegies,* in anticipation of an all-Tudor evening to honor the man whom Baryshnikov, wearing his artistic-director's hat, has called the company's conscience. Even with the indifferent or inadequate performances Tudor's small body of masterpieces get nowadays, the choreographer's greatness is irrefutable. Yet it does seem increasingly impossible to do him justice. The streamlined technical facility of today's dancers, coupled with their flimsy expressive resources, the gargantuan theaters in which the ballets are danced, the current audience's preference for superstars and spectacles over the small tragedies of single souls—all militate against the present-day success of the works.

Created in 1937, and set to Mahler's *Kindertotenlieder* (*Songs on the Death of Children*), *Dark Elegies* depicts a little community of peasants mourning an unnamed loss with an anguish that seems unbearable, then taking the first steps toward, not forgetting, but solace and healing. Figures are singled out—a mature woman, a couple, a young man—and each of these representatives of the bereaved is then subsumed in, supported by, the group. The movements of grief—the angular and knotted gestures, the restlessly pacing feet, the frustrated jumps, the sudden, frantic reaching drawn back into stoic containment, the sheltering huddles—have a simplicity that comes from intense, almost unmanageable feeling, distilled to its essence. Rightly played and received, the ballet can be so profoundly moving and cathartic, one is almost embarrassed to have undergone the experience of it in a theater.

With the exception of van Hamel as the *Ur*-Mother figure, the dancers ABT has assembled for this production lack the muscular grittiness and the psychic weight for the job. Their performance has its beauties, both singular and communal, but it tends to replace what is primal with the merely picturesque.

"A YOUNG BOY'S DREAM OF THE ORIGINS of Life and Death" is the subtitle for *Kinkan Shonen: The Cumquat Seed,* one of the two evening-length works presente by the Butoh group **Sankai Juku** at the City Center. Actually, all Butoh work—post-Hiroshima Expressionist dance-ritual—tends to be obsessed with death, decay, and the growth of eerie, often horrible, mutant forms. This piece was no exception. The customary cryptic program note suggested the theme of an innocent mind contemplating the evolution of life as it emerged from the ocean and worked its way around to human form, and the echo of that development that the fetus displays, floating in its private ocean. Aspects of the proceedings held to the theme: for example, the opening sequence, in which a man dressed in boy's clothes of the 1930s fell violently backward into a swoon, then sat beside a river of "sand" (rice), stuffing the granules into his mouth and spewing them forth, as if he were sowing the seeds of dreams. Other scenes related to the central idea only tenuously, among them a duet for a man (chalked white, like all Butoh artists, from shaved head to toenails) and a live peacock in all its shimmering turquoise glory, which climaxed its performance with a terrifying flight up to the balcony.

Lots of the material was pretty much unfathomable and the length at which it was reiterated tedious. Many of the vignettes began with a stunning, evocative image but had no complementary action to sustain them. Two of these visions, however, were unforgettable. One was of a man whose head, grinning wickedly, appeared above a waist-length kimono, and whose feet stuck out directly beneath it. This deformed creature perambulated over the stage, negotiating obstacles and cackling silently, as if hugely enjoying the hideous joke life had played on him. Even after you saw the trick was done by a normal man hunched over his heels, the idea of a malevolent universe persisted. The final image of the piece was dazzling: a nude figure suspended from a brilliant red triangle, first protectively curled, like a baby in the womb, then descending head first in a narrow path of light—after all the dark passages, birth again. ■

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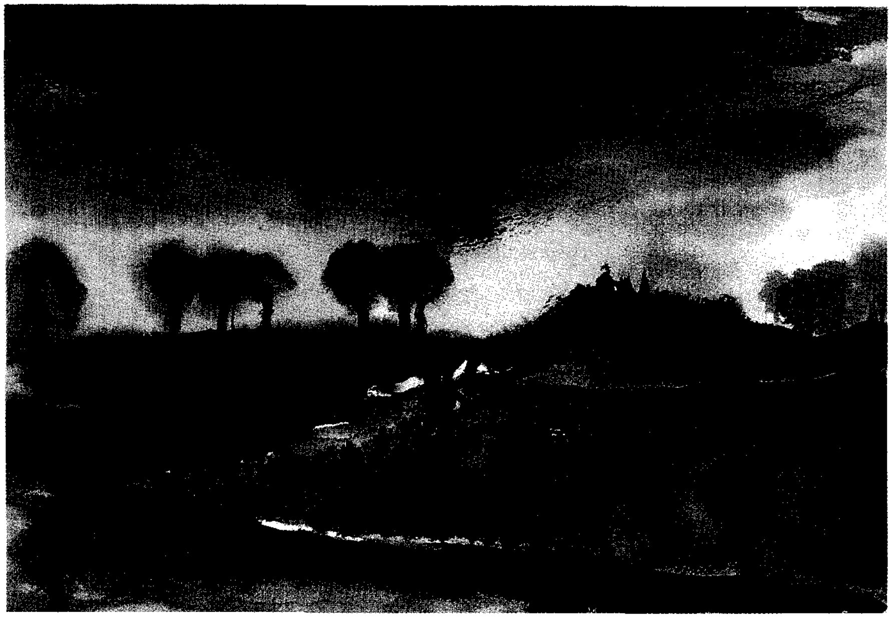
"...The Cucchi show at the Guggenheim has the whirlwind insubstantiality of a snowstorm, vaporous yet oddly affecting..."



THE DARK FOREST: *Enzo Cucchi's* Life Is Frightened, *watercolor and ink, 1983.*

IN THE PAST FEW YEARS, THE INTERIOR life—the sense that painting can serve as the "third eye" of the soul—has been restored to modern art. Never mind how successful (or, more typically, unsuccessful) some of the restoration efforts have been. Ecstasy used to be off limits unless it arrived through the exteriority of perception—the way it does in Richard Serra's sculpture at the Modern, for instance. But after nearly 30 years of American aesthetic materialism, the most interesting art is inward-looking and evocative, even when restless and fitful.

In a revolution, whether of taste or of politics, a shakedown is always necessary. Perhaps that's why **Enzo Cucchi** is now ensconced in a strange flyaway show at the Guggenheim. Of the three Italians who descended *tutt'a un tratto* on New York in 1980 (the others were Francesco Clemente and Sandro Chia), Cucchi is the most topically mystical. Deputy director Diane Waldman, who invited him instead of any of half a dozen other artists, undoubtedly had reasons; that is as good as any I can come up with.

The sudden Italian arrival signaled not only the immanence of a young and intriguing generation of Europeans, but a new willingness within the American critical establishment to look at an art of innuendo and ambiguity. Certainly it wasn't just the European influx that so astounded Americans; we were startled as much by our own hunger for a different kind of experience. The Italians (and a few Germans) merely got here first; other Europeans followed, but the surprise was gone. Chia and Clemente are now familiar Manhattanites (Chia just had a birthday party at the Palladium, to which most of the art world was invited). Cucchi is the only one who resisted the commercial glitz of the New York high life and who remains a (mild) enigma.

So, if we look hard enough, we might find several reasons, even if none of them is perfectly satisfying. Diane Waldman, who clearly prefers an art of mental delicacy, is entranced by Cucchi's Mediterranean spiritualism—his awe at finding himself standing with his feet on the ground and his eyes on the beyond. Cucchi, she writes, seeks to recover a "prelogical, primordial stage" of experience, concerned with ritual and myth and with "the essence and substance of elemental life-forces"—a state out of which religions emerge, one in which the invisible is more essential than the visible. Artists who are in doubt about their connection to the ground, however, tend to float off like featherweights into the ether. Waldman tries to lay a heavy load on Cucchi to keep him earthbound, comparing him (disastrously) to Giotto, Miró, and Caravaggio, Mark Rothko, Barnett Newman, and Clyfford Still. That's too much of a burden for an artist who is, in my mind, a kind of black-sheep brother to Chagall.

Whatever the multitudinous reasons, this is one of the strangest installations in memory. Cucchi, who is said to have been thrilled by the architecture of the Guggenheim, has been set loose to devise his own program. The result is a show mostly of little drawings, which sweep down the ramp like snowflakes and gather in eddies against the vertical dividers. They culminate in the "pocket"—the big bay near the bottom of the ramp—with a sudden flurry of outsize paintings. Two more paintings and a pair of sculptures settle onto the main-floor rotunda, giving the whole show the whirlwind insubstantiality of a snowstorm.

This blizzardish progression suggests some howling dénouement that never comes. More paintings might have helped, but I suspect that insubstantiality is what Cucchi wanted. In this sense, the exhibition is a success—it tells us much more about the artist than we have learned. Cucchi is revealed in his vaporous and oddly affecting fullness. A phrase kept popping into my mind as I tiptoed down the ramp: the marvelous title of Milan Kundera's novel *The Unbearable Lightness of Being.* If Cucchi is anchored anywhere, it's in the floating pathos—the flux, the mortality, the lightness ("unbearable" is precisely the word)—of Being.

Cucchi's spin down the ramp enforces a kind of intimacy that submits to the mood of Frank Lloyd Wright's devolving spiral. The feeling I always get in the Guggenheim, that I am being bludgeoned by the architect into "having an experience," is one of the museum's greatest formal failures: Artists must submit to Wright's romanticism or come to grief. Cucchi's drawings lap like waves against Wright's concrete ribs; their mood is accommodatingly stormy, cryptic, introverted, symbolist, and briefly as revelatory as a bolt of light in a black room.

In Cucchi's incandescent spirit realm, men and women vaporize into dense heads and cometlike tails, their bodies a hiss of steam, their minds a dark spot on the Lord's X-ray. There is a black ovoid

Courtesy of Galerie Bernd Klüser.

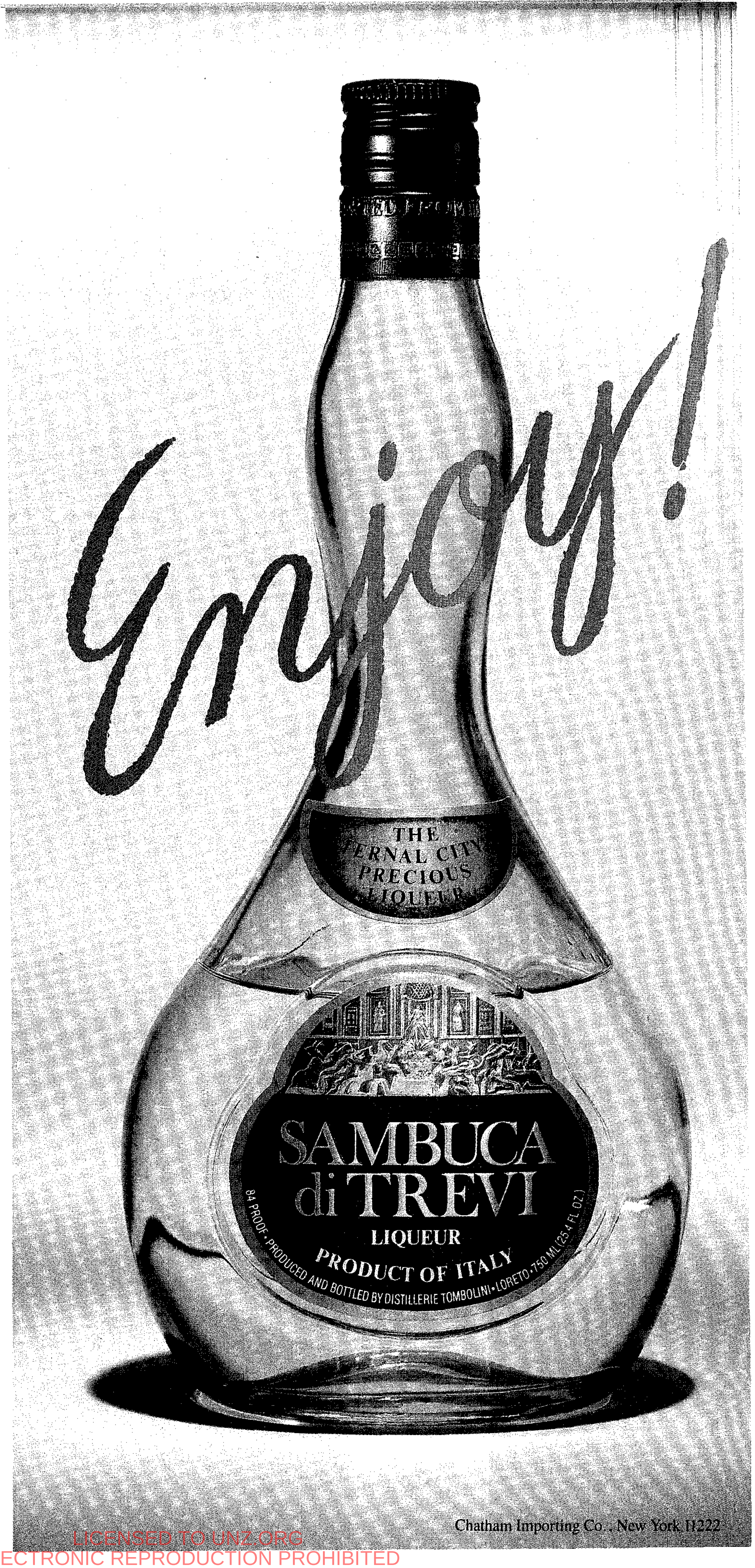
that pursues the characters, hanging around like a pod from *Invasion of the Body Snatchers,* meaning . . . what? You know, but not in words. This morbid, silent blotch is a signifier of potentiality, a seedpod of fate, a Shadow that prefigures our ultimate reckoning. The two sculptures on the rotunda floor, meanwhile, are pods that have been secreted into metal and are clearly containers of existence. On their introspectively black surfaces are inscribed two bent figures, yearning with upraised arms toward an uncommunicative star.

This side of Cucchi's art is powerful, even while slight; in fact, its very slightness comes to express a visceral yearning of the soul, an urgent refusal of materiality. Cucchi—in his drawings, at least—is a visionary in the pattern of William Blake. Unlike Blake, he is treading against the current; he has no Dante to illustrate, and must therefore settle for the bleak wasteland of 1980s expressionism.

It's truly a shame that so few of Cucchi's paintings made it into this show. They present a very different aspect: colossal, not intimate, and pontifical in a way that does remind you of Clyfford Still. The paintings in the Guggenheim's "pocket" are (we learn) supposedly about music. Indeed, one of the repeated images, sometimes cut out of rusted sheet iron, is of half a violin, its other half looking something like the silhouette of a square-rigger, a rather too symbolic exposition of the voyage-that-is-music. The drawings that were to lead up to a grand crescendo are left to carry the motif by themselves, in diminuendo. (Fifth Avenue at 88th Street; through July 6.)

SINCE HER FIRST SHOW, IN 1952, **Beverly Pepper** has been a strong presence in monumental sculpture, an artist self-consciously in the lineage of David Smith—someone who knew the right moves and made them. Her methodical pursuit of the "rules" of Constructivism was, it's true, as cool as it was surefooted. But grace has always been a priority; now it's led her to new work that is paradoxically closer to Smith in spirit (though farther away in form) than its precedents.

Pepper's bright departure consists of tall, elegant totems whose titles identify them with altars and ternary (or three-part) votive forms. She risks a human content, a ceremonial function. These bladelike presences gently suggest the ritual meaning contained in the boldest sculptures of all—those with religious content, such as the Easter Island totems. I'm happy to see her relax. Smith made his great abstractions in the image of man (and woman); Pepper's allusions are not out of place. In league with artists of the eighties, she has discovered the power of nuance. (André Emmerich, 41 East 57th Street; through May 30.)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"...Sandrine Bonnaire gives an unforgettable performance as a teenage drifter who inexplicably chooses a life on the road..."

WHAT WOULD PHIL DONAHUE MAKE OF Mona, the surly teenage heroine of **Vagabond**? When confronted with a girl like Mona—a girl who doesn't want a job or a mate, who doesn't care about a roof over her head—most Americans, I think, would look for an explanation. Mona (Sandrine Bonnaire) is a drifter who trudges around the South of France (near Nîmes) in wintertime; she doesn't want anything from anyone—she desires only to be left alone. She's pretty, but she's also filthy, with matted hair, baggy clothes, dirt under her fingernails. A completely asocial girl, to put it mildly. Surely she was born an orphan, her parents were divorced, she was sexually abused? Perhaps her friends turned her on to drugs? No? Then she had a painful love affair, suffered, and became indifferent to everything? No? Then...

The French don't require explanations of human perversity in the same way we do. They find dramatic and even moral interest in extreme states of disaffection where we see only a need for a psychiatrist or a social worker. Mona outrages our sense of what the good life is; she baffles and frustrates our need to understand. Surly, ungrateful, pleasureless, she moves from farm to farm, town to town; she camps out on the coldest nights, occasionally bums rides from people, occasionally works for a day or two or crashes in someone's house. Her being young and a woman makes her state that much more shocking and strange: She hasn't failed at anything, and she isn't running away from responsibility. In the end, like so many drifters, she suddenly dies—freezing to death in a ditch, all alone. And although her fate is horrifying, it cannot be called gratuitous or unexpected. In a ghastly way, Mona fulfills herself. She stayed out in the cold even when there was warmth and companionship inside. She wanted to be out there.

Writer-director Agnès Varda, who once made an insufferably smug and sentimental paean to female liberation (*One Sings, the Other Doesn't*), has chastened her style. Shrewdly, Varda refuses to explain or justify this relentless, comfortless girl. Presenting her is enough. *Vagabond* is fascinating and, after a slow start, both moving and frightening—a bleakly beautiful and very stern movie, and not as marginal as it might seem at first. Lots of us have known, and have even tried to help, people who have just drifted out of life. They may not have done it quite like Mona, but the willed refusal is ominous and familiar.

Mona might be called a demoralized offspring of the sixties counterculture, a hippie without an ideology of freedom or a love of pleasure—a weed child. But even to place her socially as much as that falsifies Varda's view of her. Mona is a free person who chooses her condition. Everyone who meets her recognizes her freedom and is frightened by the purity of it. Her purity—her indifference to the loneliness that terrifies the rest of us—fascinates and provokes.

THE OUTSIDER: *Bonnaire as Mona, the heroine of Agnès Varda's* Vagabond.

Mona meets a young man who, like her, wanted freedom and lived on the road; but then he got tired of absolute liberty and settled down to raise goats. He tries to challenge her by offering her hassle-free work—some land to cultivate. When Mona does nothing with the land, he tells her that she's not a rebel, she's nothing. "It's not wandering, it's withering," he says. Thickly bearded, solemn, a little prim, the philosophical shepherd (probably a non-actor) isn't very ingratiating, but he surely espouses Varda's point of view. Mona the free person has made all the wrong choices. But saying so doesn't quite dispose of her.

Varda begins the movie with Mona's death; then she works backward, constructing the last year or so of her restless life. There are many abrupt encounters, and some longer, more complicated episodes, all joined together in a fluid, deceptively simple way. The mournfulness is spare yet sustained—musical, almost, in its intensity. Each of the people who gave the girl a lift or a piece of bread or a place to sleep—farmers, truck drivers, college professors, other drifters—turns to the camera directly and speaks about her. Then we see the encounter. At first, the method seems naïve and the anecdotes random, but after a while, an intriguing pattern emerges. Mona is a small drop of acid that sets off inert people into angry life. The provincial society forms itself—reveals itself—in its amazed recoil from her.

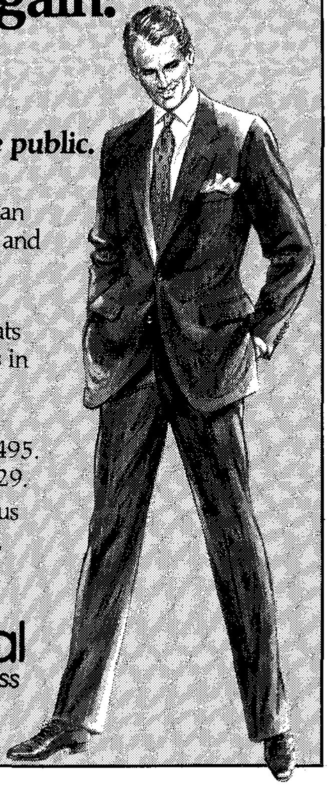
This girl who will not act is a great cause of action in others. Greed and petty jealousy, courage, meanness, and also many gestures of spontaneous kindness all reverberate in the uneasy void created by her presence. In general, men try to take advantage of her position as a defenseless single woman, while women are touched by her extreme solitude. An educated and generous woman—a college professor with serious work that she cares about—receives the girl's surly indifference to life as a reproach. She can't shake Mona off; she's nearly undermined by her, just as Bartleby's colleagues, in Melville's great story "Bartleby, the Scrivener," are shaken by the hero's mysterious refusal. The single, stubborn, unreachable person inadvertently calls into question the very idea of society.

Sandrine Bonnaire, who can look pale and potato-faced in some scenes, radiant in others, has the right impervious quality for this mesmerizing cipher. Bonnaire reacts only to the most marginal personalities—a Tunisian worker who demands nothing, an old lady sitting alone in a house. Momentarily, her face comes alive, but then she goes blank again. She gives a completely true performance, never distancing herself from this weird, hostile girl, and she does something almost unimaginable for a young actress—she pulls off a death scene that is physically convincing, magisterial, even terrifying. Her Mona is one of the rare unforgettable impersonations.

ALAN ALDA'S **Sweet Liberty** HAS BEEN constructed on a large scale—it's Alda's attempt to make a rambling satirical epic on moviemaking, a homegrown version of Truffaut's *Day for Night*. Alda, who wrote and directed the picture, plays a professor who has written a best-selling book about the Revolutionary War. Hollywood buys the book and comes to the town where Alda teaches, using the place as a set. He's naïve enough to think that the film company is going to remain faithful to his tome (as *Variety* would call it), and he's shocked when the young, cynical director (Saul Rubinek) turns it into a romp for kids.

Alda gives us some low-voltage satire of contemporary Hollywood types. Michael Caine, in an affectionate joke on Peter O'Toole (I guess), plays a swashbuckling Brit star who loves danger—a thoroughly untrustworthy fellow who nevertheless provides a few moments of real grandeur. The beautiful Michelle Pfeiffer, getting better all the time, gives a shrewd, knowing performance as a ruthless young actress who plays the professor for a sap; Pfeiffer comes closest to suggesting real filmmaking passion—her actress will do anything to improve her performance. As a neurotic screenwriter, the short, volatile Bob Hoskins appears to be spoofing Mel Brooks's gabbiness and messy, kissy-face effusiveness.

Some of the performances are fun, but it quickly becomes clear that Alda doesn't have much of anything on his mind. He's not angry enough to mount a truly aggressive attack on Hollywood venality. What he really wants is that everyone be sane and intelligent and generous. *Sweet Liberty* rambles on amiably and pointlessly until it runs out of pleasant, second-rate ideas and just stops. That nice man isn't driven enough to make a good film, much less a good film about filmmaking. ■



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Music/Peter G. Davis

LATE ARRIVAL

"...The assurance Dimitrova shows on records was seldom in evidence here; one heard the less attractive aspects of her voice..."

IT WAS THE LAST HOT-TICKET OPERATIC event of the season—a concert performance of *La Gioconda,* presented by the Opera Orchestra of New York as a showcase for **Ghena Dimitrova** in the title role. Carnegie Hall had been sold out months in advance, and everyone was eager to hear the Bulgarian soprano in person once again. Her enormously successful New York debut two years ago in *Nabucco,* also with Eve Queler's enterprising concert-opera group, had turned into one of those star-is-born evenings that opera fans live for. The demand for *La Gioconda* tickets was so great, in fact, that OONY hastily organized a second Dimitrova gala a couple of evenings later, an all-Verdi program with the baritone Piero Cappuccilli, another important singer who seldom appears in New York.

Well, something went wrong. It would be easy enough to point out that Dimitrova was not in good voice, and draw the veil of charity over the whole affair. I wonder, though, if the soprano's obvious vocal discomfort entirely explains why both events fizzled so miserably. Reliable witnesses who heard Dimitrova sing in Philadelphia the previous week reported that she had sailed effortlessly through some of the most difficult music in the dramatic-soprano repertory, a concert that included extended scenes from *Turandot, Norma,* and *Macbeth.* The soprano, they said, must have been exhausted by the time she arrived in Carnegie Hall. Others, hearing this big, steely voice live for the first time, took a less charitable view and claimed to detect a sound not so much tired as over-the-hill. Dimitrova, after all, is not exactly a fresh, new talent on the international scene, and by the time New York "discovered" her, she had already been singing in major European cities for fifteen years. One would think that the Metropolitan Opera would have nailed her down long ago, but no. Late as usual, the Met has finally engaged her for *Turandot,* performances that are still two years in the future.

The real point about Ghena Dimitrova is that few people hereabouts have heard or seen her often enough to make any definitive judgments: Three appearances in concert and a handful of recordings can hardly give a fair representation of a major singer's vocal capacities or performing personality. Such larger-than-life talents used to be handled differently in the world of opera—or by the Metropolitan, at least. Take the last soprano sensation to come out of Bulgaria, Ljuba Welitsch, who was snapped up by the Met in 1949 at the age of 35. Three years later, her voice was in tatters and her career finished, but during that brief period New York saw Welitsch as Salome, Aida, Donna Anna, Tosca, Rosalinda, and Musetta—more than sufficient evidence for audiences to make up their minds about an exciting, controversial singer who has since become a local legend. Opera stars nowadays rarely stay in one place long enough to allow the public that kind of in-depth exposure, and you can bet we will never see Dimitrova onstage in an equivalent wide-ranging repertory.

SOPRANO GHENA DIMITROVA: *A tantalizing enigma.*

That prospect will probably be of little concern to vocal connoisseurs who find the sharp cutting edge and bright metallic timbre of Dimitrova's voice unsettling even when it is rested and functioning at its best. I still urge all those disappointed by her work with the Opera Orchestra to sample the soprano's two recital discs for Angel, a Puccini program (DS 38283) and a mixed bag of Italian bel canto and verismo arias (DS 38074). This is a tricky voice to capture on records, but I am impressed by it here—not so much for the power and accuracy of the sound up top, thrilling though that can be when unleashed, but for its flexibility and security when scaled down to float pianissimo phrases or to negotiate florid passages. That sort of technical assurance was seldom in evidence at Carnegie Hall, and as a result one could hardly avoid noticing the less attractive aspects of Dimitrova's singing: her blunt phrasing, cloudy diction, monochromatic tonal color, and overall lack of animation.

Possibly Dimitrova was also put at a disadvantage by her colleagues. Cappuccilli, as Barnaba in *Gioconda* and in the Verdi concert that came two nights later, blustered through his music, making loud, crude noises and fistfuls of mistakes. The rest of the *Gioconda* cast was distinctly low-grade Italian-provincial, and in that respect it seems only fair to single out Giorgio Lamberti, a wretched Enzo, as the worst of the lot. Eve Queler was hardly beyond criticism either; the graceless orchestral playing, embarrassing false entries, numerous miscues, and generally sloppy execution were at least partially her responsibility. I will never understand how this conductor can so confidently oversee such ambitious Opera Orchestra projects as Smetana's *Libuse* or Mussorgsky's *Khovanshchina,* and make such a muddle out of the standard repertory.

Dimitrova returns to town next February to sing *Norma* with the Opera Orchestra. Assuming that she was temporarily off form in *La Gioconda,* her performance of Bellini's touchstone bel canto role, even if only in concert, should help bring this perplexing vocal talent

Photograph by Lawrence Ivy.

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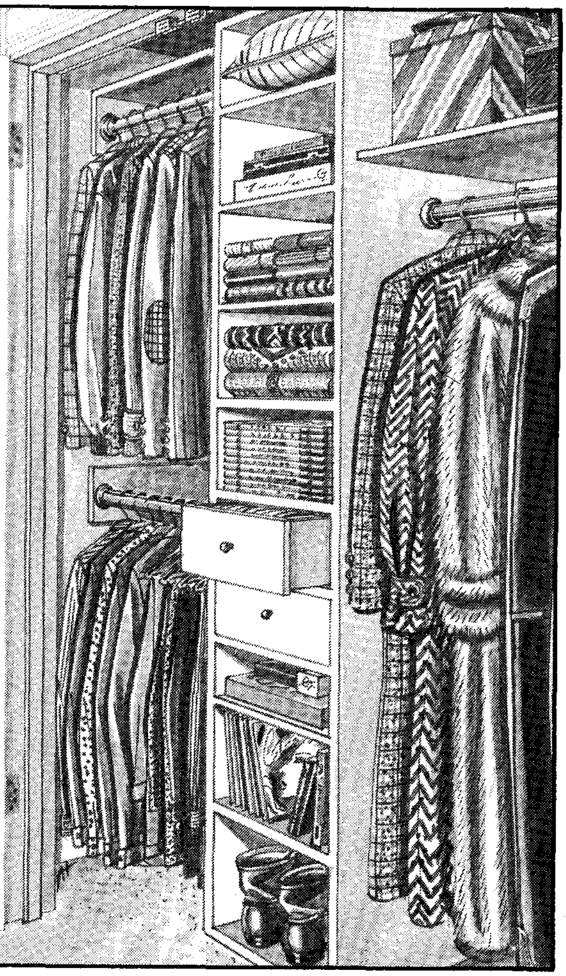

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into sharper focus. We still need to see her onstage, and that will finally come to pass two years from now, although a static role like Turandot is unlikely to supply many answers. Since future Met appearances are uncertain, Ghena Dimitrova will probably remain, for us in New York at least, no more than a tantalizing enigma.

CARNEGIE HALL'S OWN CONCERT-OPERA series has come to a conclusion—not just for this season but permanently, which is a pity. Too many musical activities in New York seem to occur haphazardly and without clearly defined artistic goals, but not these opera-in-concert projects, which purposefully explored a new theme each year: Rossini's serious operas, French opéra comique, four Handel operas in honor of the composer's 300th birthday, and, for this year's finale, three lesser-known stage works by Richard Strauss. For once, the much abused word "festival" made sense: The operas were choice, the leading roles were in most cases carefully cast, and musical preparation was thorough. Matthew Epstein, Carnegie Hall's artistic consultant for these seasons of concert opera, can look back proudly on a job well done.

That said, the performance of Strauss's one-act "bucolic tragedy," **Daphne,** could hardly be called the most memorable event of the series, although any opportunity to hear this lovely score is welcome. By the time Strauss had completed the opera, in 1937, he was 73 years old and fully immersed in his amazing creative Indian summer, a period of unbroken inspiration that lasted right up to his death, in 1949. I can think of nothing quite like *Daphne* in the entire operatic literature—100 minutes of sustained, seamless, breathless lyricism, from the opening pastoral motto theme to the heroine's mystical transformation into a laurel tree, which is one of the composer's most glorious final scenes and a typically rapturous celebration of the soprano voice.

Andrew Davis conducted the Toronto Symphony, which played neatly, skillfully, and prosaically. Even in its quietest moments there is an ecstatic, Dionysian glow about the score, a quality Davis and his efficient orchestra rarely suggested. The cast sang earnestly and from memory, showing at least a basic commitment to the piece. Catherine Malfitano, in the title role, was, as always, intelligent and professional, but her rather thin, piping soprano does not sound at all alluring in this music, and as Apollo, Jon Frederic West mostly bellowed. Ortrun Wenkel (Gaea), Chris Merritt (Leukippos), and Victor Braun (Peneios) were adequate; but on the whole, compared to many other memorable operatic evenings in Carnegie Hall over the past four years, *Daphne* was a disappointment. ■

Theater / John Simon

MARGINALIA

"...Though Foote writes with sensitivity and humor, this is not quite enough. Still, *Blind Date* is full of lived humanity..."

THE WORTHY ENSEMBLE STUDIO THEATER has rolled out its annual **Marathon** of one-act plays, with Series A, the first bill, comprising four plays, all of them fairly substantial in length and three of them quite insubstantial in quality. It is hard to say whether that loquacious trio consists of skits suffering from terminal garrulity or of two-acters that gave out midway.

We begin with *Sunday Morning Vivisection*, by Elise Caitlin, in which, on a gloomy Sunday, a wife, Mary, is driving along the San Diego Freeway toward an apartment in Newport Beach where Man (her husband, apparently unworthy of a name) is adulterously abed with Woman (ditto). The play is Mary's aria of jealousy as she speeds along recklessly stage right in the mock-up of a car, while in a bed stage left Man and Woman are sleeping, fornicating, or occasionally acting out one of Mary's vengeful or optimistic fantasies. This much-traveled-over territory (I mean the subject of the play, though the San Diego Freeway cannot be far behind) would require a very clever or profound playwright to wrest anything new from it, but wresting is a sport at which Miss Caitlin, regrettably, does not excel. She relieves the feeble melodramatics with feeble jokes, from which latter, alas, there is no relief.

The thing ends up as a shaggy-dog story on the "Lady or the Tiger" order—call it "The Woman or the Mary," and I say "the Mary" because there is little individuation even in her, though she is clearly the author's mouthpiece and alter ego. We couldn't care about the outcome even if a man-, woman-, or indeed Mary-eating tiger were to materialize: There is so little flesh and blood here that we'd have to sympathize with the luckless carnivore and its unstilled hunger. Man and Woman are wretched parts—which is not to say that the actors in them, Patrick McCord and Loren Brown, do not make them more so; the Mary might be salvaged by a dynamic, moving, or at least sexual actress, none of which applies to Katherine Cortez. And static as this shuffle is, it is more than enough for Leslie Ayvazian's direction to get lost in.

James Ryan's *Mink on a Gold Hook*, despite a few laughs, is not really better. The title is too complicatedly symbolic for me to explain, but don't ask me to explain the play, either—it's too opaque. Bobby, a petty swindler just out of jail (played rather more odiously than necessary by Paul Guilfoyle), is in an ambiguous relationship with his wimpy partner, Harry (a nice try by Pete Zapp), evinces a fatal obsession with a narcissistic fellow bodybuilder, Laila (subtly embodied by the gifted Lucinda Jenney), and is about to bilk yet another victim under highly improbable circumstances. Put it all together, and it spells... well, actually, it hasn't quite learned to spell yet. Jack Gelber has directed as well as one could an overlong and rather pointless exercise, which is to say indifferently.

SMALL-TOWN GIRL: *Hedwall, Wolf in Marathon's* Blind Date.

"Exercise" is the word also for *The Worker's Life*, "by Brandon Cole with John Turturro"—a curious credit, but a very ordinary, not to say crude, piece of work. Three Italo-American brothers—one contractor and two carpenters—seem to be, except for a half-wit laborer, the only ones building a house. The aim seems to be at something like David Storey's *The Contractor*, where the erecting of an edifice is part of the plot, except that what these internecinely squawking loafers slap together resembles no building I've ever seen, any more than *The Worker's Life* resembles a play. There is endless arguing and fighting over nothing, as well as some cracking of precracked jokes. Seldom has so little dialogue been stretched so far through much too much repetition and much too little pacing (direction by Aidan Quinn). If construction workers are really like this, they need a cage, not a stage; if not, they should sue for slander. Bruce MacVittie and John Spencer act well, and Stanley Tucci is even better, but John Turturro, the co-author, overacts by half.

Finally, the decent item, which we have earned the hard way: Horton Foote's *Blind Date*. For many years now, Foote has been tirelessly churning out a continuous chronicle of his Texas family and their fellow small-towners. Written for stage, screen, and TV, these works could, laid end to end, outdistance Lanford Wilson's Talley plays ten times over, and may rival in length the family novels of a Galsworthy, Romains, or Martin du Gard. Foote writes with intelligence, sensitivity, humor, and compassion, yet all this isn't quite enough when you consider how puny many of these characters are, how similar these works must of necessity be, and to what extent a host of southern writers—some of them geniuses—have already covered this or like terrain.

Paradoxically, however, one must also admire the mileage—or, given the microscopic view, the yardage or footage—Foote is able to get out of his simple ingredients; in this case, from a fluttery, exaggeratedly feminine aunt trying to get some young man to date her visiting niece, a bookish, frumpish, shrewish girl. The henpecked uncle sympathizes with the niece, who will have none of the boring young undertaker-to-be doing his

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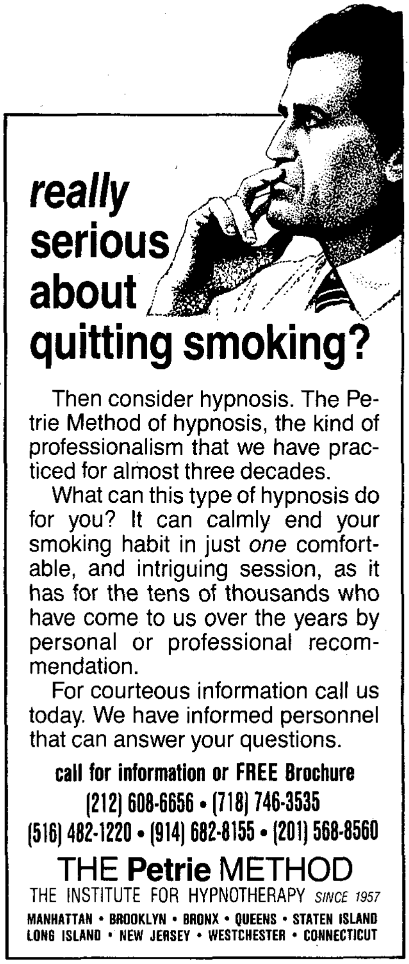

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proper best at a game his heart is not in. What makes these intrinsically mundane characters interesting is that they must struggle with—or against—a set of antiquated conventions, and that Foote understands the sadness of their victories and the joke of their defeats.

James Rebhorn is good as the uncle, and Deborah Hedwall marvelous as the aunt. Corey Parker nicely balances the tiny decencies and absurdities of the boy. As the girl, Sarah Nancy (were southern double names ever that uneuphonious?), however, Kelly Wolf is all wrong—visually, vocally, ethnically, histrionically. Curt Dempster's staging is likewise unpersuasive: Aunt Dolores would never have allowed her niece to confront a gentleman caller in garb so repellent and hair so going to seed. Still, *Blind Date,* understatedly funny and uninsistently touching, is full of lived humanity.

AT THE ACTORS OUTLET, WHICH SOUNDS like a place to buy almost-like-new theatrical clothes, there is a rather used-looking musical, **Olympus on My Mind,** "suggested by *Amphitryon* by Heinrich Von [*sic*] Kleist," though that excellent play surely doesn't go around putting irresponsible suggestions into random heads. It is not that the book and lyrics of Barry Harman or the music of Grant Sturiale cannot be stomached—there are touches of pleasantness throughout—it is just that we have had over the centuries, and especially in this one, more Amphitryons than wagonloads of cotton. Even Cole Porter had his (unsuccessful) innings with the myth in *Out of This World,* and the current outing seems scarcely necessary. If your chief virtue is a mere amiability, you had better practice it in an original context: A rehash needs stronger spices than a hash.

Yet, in these barren times, some actors of very considerable talent are reduced to this modest enterprise. Jupiter and Amphitryon are enacted by Ron Raines, whose voice, acting, and personality are easily worthy of Broadway, where I last enjoyed him; Lewis J. Stadlen, as fine in musicals as in straight plays, does Sosia to a turn; the chirpy Jason Graae makes this Mercury soar, not just rise; Faith Prince and Peggy Hewett are consummate comediennes; and there is even some fun in turning Alcmene into a Jewish American princess, which is what Emily Zacharias seems to be doing.

Considering that they were done on a shoestring, Chris Stapleton's set and Steven Jones's costumes are tied in neat little bows, and when Fabian Yeager's lights are not blinking a Morse code (or are they emulating Homer's nodding?), they are fine, too. With Pamela Sousa's jaunty choreography, the zesty jesting and zingy singing may, in this musical-less season, make *Olympus* worth bearing in mind, after all. ■

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BY LEONORE FLEISCHER

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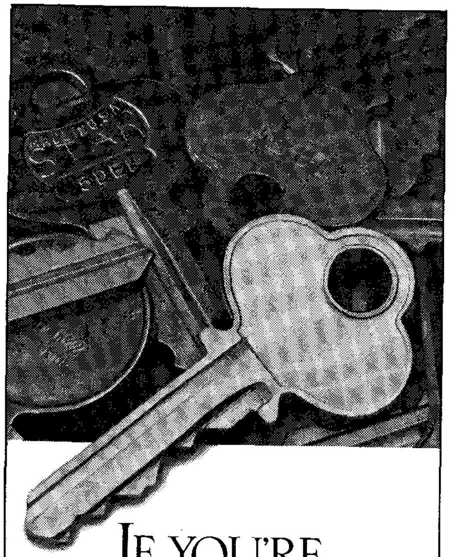

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PICKING COTTON

CASUAL COTTON DRESSES IN SIZES S–L (some XL) are here at very low prices. For example: shirtdresses, retail $52–$58, here $20; peasant-style or French-smock dresses, retail $54–$64, here $22; kimonos, retail $50–$56, here $15; elasticized-bra-and-shorts set, retail $58–$64, here $22; also caftans, sundresses, and more. Checks accepted; no credit cards; all sales final. *Ruth Norman Designs, 134 West 29th St., Room 1109 (714-2290); Mon.–Fri. noon–6:30 p.m.; through 5/29.*

FOR MEN

THIS FAMOUS-DESIGNER MEN'S CLOTHING, which is always discounted here, is now reduced further. For example: sport coats and suits (sizes 36 S to 52 XL), including some by Ralph Lauren and H. Freeman, retail $185–$465 and $325–$650, respectively, here $100–$156 and $125–$265; selected sport coats, here $59; silk neckties, retail $18–$30, here $8; dress shirts from England, retail $79–$110, here $30. A.E., M.C., V., checks accepted; all sales final. *L.S. Men's Clothing, Inc., 23 West 45th St., second floor (575-0933); Mon.–Thurs. 9 a.m.–7 p.m., Fri. till 6 p.m., and Sun. 11 a.m.–5 p.m.; through 6/1.*

TAKE IT ALONG

FIRST-QUALITY FAMOUS-MAKER LUGGAGE in discontinued styles is here at a substantial discount. For example, six-piece vinyl-trimmed black nylon sets (two Pullman cases, carry-on bag, duffel bag, garment bag, and tote), retail $337, here $125; leather-trimmed nylon-tweed five-piece sets, retail $450, here $150; leather-bound nylon-tweed or acrylic-herringbone luggage, retail $92.50–$450, here $47.50–$150; vinyl-trimmed black or green Cordura luggage, retail $89.50–$195, here $39.50–$94.50; also, luggage in sailcloth, French cotton, and more. Checks accepted as deposits only (merchandise held until they clear); no credit cards; all sales final. *Wings Luggage, Inc., 379 Fifth Ave., near 36th St., fourth floor (532-0566); Mon.–Fri. 9:30 a.m.–6 p.m.; 5/19–22 and 5/27–30 only.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru May 27: The Films of Robert Gardner: *Forest of Bliss; Deep Hearts; Sons of Shiva.* #2—Thru May 22: *Metropolitan Avenue; I Remember Barbra.* May 23–June 5: Hollywood's Looniest Cartoons. May 23–24: Daffy Duck—Just Plain Daffy! May 25–27: Out of the Fleischer Studio: Betty Boop and Popeye.

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. May 21: *The Dead Zone; Scanners.* May 22: *One Sings, the Other Doesn't; Cousin, Cousine.* May 23–24: *Chinatown; True Confessions.* May 25–26: *Seven Beauties; Swept Away . . . .* May 27: *Union City; Andy Warhol's Bad.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. *No Retreat, No Surrender; Police Academy 3: Back in Training.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Parting Glances.* #2—*The 19th International Tournée of Animation.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Doña Herlinda and Her Son; Funny Dirty Little War.* #2—*Desert Bloom.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru May 22: *Brazil.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. May 21: *Theodora Goes Wild; She Married Her Boss.* May 22: *The Last Picture Show; Nickelodeon.* May 23–24: *The Philadelphia Story; Bringing Up Baby.* May 25–26: *Journey Into Fear; The Stranger* (1946). May 27: *Odd Man Out; An Outcast of the Islands.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. May 21–22: *Coming Home; The Deer Hunter.* May 23–24: *Last Tango in Paris; A Man and a Woman.* May 25: *Nicholas Nickleby; Great Expectations* (1946). May 26–27: *Misty Beethoven; Alexandra.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Sweet Liberty.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Down and Out in Beverly Hills.* #2—*Desert Hearts.* #3—*F/X.* #4—Thru May 22: *The Trip to Bountiful.* Beg. May 23: *Hannah and Her Sisters.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Violets Are Blue; Hey There, It's Yogi Bear!* #2—Thru May 22: *The Boy in Blue.* Opening May 23: *Ronja Robbersdaughter.* #3—*Short Circuit.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Echo Park.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Short Circuit.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. Thru May 22: *Hannah and Her Sisters.* Opening May 22: *Cobra.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *No Retreat, No Surrender.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—Thru May 22: *Wise Guys.* Opening May 23: *Poltergeist II: The Other Side.* #2—*Fire With Fire.* #3—*Top Gun.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Short Circuit.* #2—*Jo Jo Dancer, Your Life Is Calling.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Top Gun.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Sweet Liberty.* #2—Thru May 22: *Fire With Fire.* Opening May 23: *Poltergeist II: The Other Side.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*Legend.* #4—*8 Million Ways to Die.* #5—*The Money Pit; Hey There, It's Yogi Bear!* #6—*F/X.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Down and Out in Beverly Hills.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Police Academy 3: Back in Training.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Critters.* **EMBASSY 3**—*Blue City.* **EMBASSY 4**—*Wise Guys.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru May 22: *No Retreat, No Surrender.* Opening May 23: *Cobra.* #2—Thru May 21: *Mountaintop Motel Massacre.* Opening May 22: *Cobra.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Sleeping Beauty.* Closed May 21 & 27.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Stitches.* #2—*In the Shadow of Kilimanjaro.*

MOVIES

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Femmes de Personne.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Absolute Beginners.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *9½ Weeks.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. Thru May 22: *Desert Bloom.* Opening May 23: *Cobra.*

46. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *The Boy in Blue.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Home of the Brave.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *On the Edge.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Gods Must Be Crazy.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Bliss.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *The Official Story.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Echo Park.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Letter to Brezhnev.* **CORONET**—*Violets Are Blue.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Short Circuit.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Death of a Soldier.* **CINEMA II**—753-0774. *Desert Hearts.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Stitches.* #2—832-2720. *Short Circuit.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Ginger & Fred.* #2—*Fire With Fire.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Sweet Liberty.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Stitches.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Boy in Blue.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Top Gun.* #2—Thru May 22: *Wise Guys.* Opening May 23: *Poltergeist II: The Other Side.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Short Circuit.* #2—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Opening May 22: *Cobra.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru May 22: *No Retreat, No Surrender.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Desert Bloom.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Vagabond.* #2—Thru May 22: *Smooth Talk.* Beg. May 23: *Desert Hearts.* #3—*The Trip to Bountiful.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—Thru May 22: *Desert Hearts.* Opening May 23: *What Happened to Kerouac?*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru May 24: Hollywood Dance Directors. May 20–21: *Cabaret; Sweet Charity.* May 22–24: *You'll Never Get Rich; The Band Wagon; What's Up Doc* (1947). May 25–June 21: Orson Welles. May 25–28: *Citizen Kane; The Magnificent Ambersons.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Hard Choices.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—Thru May 22: *Hannah and Her Sisters.* Opening May 22: *Cobra.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Fire With Fire.* #4—*Top Gun.* #5—*Sweet Liberty.* #6—*Short Circuit.*

86. THALIA—95th St. W. of B'way. 222-3370. May 21: *Mademoiselle; The Balcony.* May 22: *Safety Last; Speedy.* May 23: *O Lucky Man!; Time After Time.* May 24: *2001: A Space Odyssey; The Killing.* May 25: *The Miller's Beautiful Wife; Love and Anarchy.* May 26: *Hammett; The Goalie's Anxiety at the Penalty Kick.* May 27: *The Lady Eve; Witness to Murder.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Theater closed for renovations.

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*No Retreat, No Surrender.* #2—Thru May 22: *Dreamchild.* Opening May 23: *Cobra.* #3—*Down and Out in Beverly Hills.* #4—Thru May 22: *Stitches.* Beg. May 23: *Turtle Diary; Dance With a Stranger.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru May 22: *Jo Jo Dancer, Your Life Is Calling; Dangerously Close.* Beg. May 23: *Cobra.* #2—*No Retreat, No Surrender.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 496-0900. **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6 & 7:30: *The Dream Is Alive* and *Living Planet.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Films of Barbara Stanwyck. May 21 at 7:30: *The Bitter Tea of General Yen* (1933) by Frank Capra.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. 914-698-0098. Free. May 21 at 1:30: *Royal Wedding* (1951) by Stanley Donen, with Fred Astaire.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. May 27 at 8: *Crossover Dreams* (1985) by Leon Ichaso, with Rubén Blades, *Percussion, Impressions and Reality* by Third World Newsreel, and *Ligia Elena* (1983) by Francisco Lopez.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. May 21 at 1, 3:15, 6 & 8:30: *Daguerréotypes* (France, 1975) by Agnès Varda.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru June 22: *Ithuseng* (South Africa, 1984) by Lindy Wilson.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. May 25 at 12:30, 1:30, & 2:30: Jewish Voices and Visions: Videotaped interviews on Jewish history by Jack Friedman; Friedman present.

THE KITCHEN—512 W. 19th St. 255-5793. Free: Video Viewing Room: Thru May 31, Tue.–Sat. 1–6: 1–3: Super 8 to Tape: *Invasion of the Aluminum People* by David Boone, *From Romance to Ritual* by Peggy Ahwesh, and *Living in the World* by Joe Gibbons (parts 1–3 & 4–5 alternate daily); 3–4:30: Recent Narrative Work: *Sky Captain* by Mary Neema Barnette, and *It Depends* by Paulette Phillips; 4:30–6: Tapes by request.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program: Twentieth-anniversary retrospective. May 23 at 8: The Camera Eye: *Wind Variations* (1969) by Andrew Noren, *Rainbow Bridge,* Part I (1975) by Vicki Z. Peterson, *Favorable Conditions* (1973) by Lowell Bodger, and *Episodes From the Secret Life* (1982) by Barry Gerson. May 24 at 8: Films by Paul Sharits: *S:tream:s:S:ection:S:ection:s:S:ectioned* (1968–70), *Inferential Current* (1971), and *Color Sound Frames* (1974). May 25 at 8: West German Program: *Gurtrug No. 1* (1967) by Werner Nekes, *Jum-Jum* (1967) by Nekes and Dore O, *Strukturelle Studien* (1974) by Birgit and Wilhelm Hein, *Hotel* (1975–76) by Heinz Emigholz, and *S1* (1985) by Christoph Janetzko.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru June 14: Bob Hope: A Half Century of Radio and Television. Thru June 26: The Arts of Britain's Channel 4: Extending the Medium; seminars (adm. $5; members $4): May 21, 12:30–2: Channel 4 executives; May 22, 12:30–2: Independent British filmmakers.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Thru June 3: Projects: Judith Barry: *Echo,* a slide–Super 8–video installation. **Titus Theater 1:** May 22 at 2:30 & 6: A History of Camera Movement: *Street Scene* (1931) by King Vidor. Thru Aug. 10: Comedy, Italian Style. May 23 at 2:30: *Domenica d'Agosto* (Italy, 1950) by Luciano Emmer; at 6: *La Spiaggia* (Italy, 1954) by Alberto Lattuada. May 24 at 2: *Pane Amore e Fantasia* (Italy, 1953) by Luigi Comencini, with Gina Lollobrigida; at 5: *Pane Amore e Gelosia* (Italy, 1954) by Comencini, with Lollobrigida. May 25 at 2: *Peccato Che Sia una Canaglia* (Italy, 1955) by Alessandro Blasetti, with Sophia Loren; at 5: *La Fortuna di Essere Donna* (Italy, 1956) by Blasetti, with Loren. May 26 at 2:30: (See May 24 at 2); at 6: (See May 24 at 5). May 27 at 2:30: (See May 25 at 5); at 6: *Il Segno di Venere* (Italy, 1955) by Dino Risi, with Loren. **Titus Theater 2:** May 22 at 3 & 6:30: What's Happening?: *American Rebel* (1985) by Will Roberts. May 23–June 29: Saved! Preserved and Restored Film Treasures From the Collection. May 23 at 3: *Way Down East* (1920) by D. W. Griffith, with Lillian Gish; 6:30: *All Quiet on the Western Front* (1930) by Lewis Milestone. May 24 at 2:30: *Nothing Sacred* (1937) by William Wellman, and *World's Fair* (1933); 5:30: *Trouble in Paradise* (1932) by Ernst Lubitsch. May 25 at 2:30: (See May 23 at 3); 5:30: *Dodsworth* (1936) by William Wyler, and *The Movies March On* (March of Time, 1939). May 26 at 3: (See May 23 at 6:30); 6:30: (See May 24 at 5:30). May 27 at 3: (See May 25 at 5:30); 6:30: (See May 24 at 2:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. May 20–21 at 8: *The Mystery of Picasso* (France, 1955) by Henri-Georges Clouzot. May 22 at 8: *Circle of Deceit* (West Germany, 1981) by Volker Schlöndorff; guest speakers. May 23–24 at 7:45 & 10:15, May 25 at 7 & 9:30, May 26 at 4:30, 7 & 9:30: *Brazil* (1985) by Terry Gilliam. May 27 at 8, May 28 at 8:30: *Buddies* (1985) by Arthur J. Bressan Jr.; guest speakers.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 22 at 12 noon: Gay Lives, Gay Issues: *Pink Triangles* (1982) by Warren Blumenfeld, et al., and "Killers in the Village," from BBC *Horizon* (1983); at 6: Meet the Makers: Visions From a Steel Town: *J. Roy—New and Used Furniture, Betty's Corner Cafe, Sweet Sal, Braddock Food Bank,* and other works by Pittsburgh filmmaker Tony Buba; Buba present. May 27 at 12 noon: Struggles Against Poverty and Oppression: *Harvest: 3000 Years* (Ethiopia, 1975) by Haile Gerima; 2:30: Americans Far From Home: *Paul's Case* (1979) by Lamont Johnson, and *The Sky Is Gray* (1979) by Stan Lathan.

NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St. 598-2883. Free. May 23 at 7:30: Sixth Annual Animation Festival: Twenty-four works by students, faculty, and alumni.

P.S. 1—46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Thru June 15: Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free. May 16 at 2: *Frankenthaler—Toward a New Climate* (WNET, 1978).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 5:45 & 7:30, Fri.–Sun. at 4: *Dreamchild* (Great Britain, 1984) by Gavin Millar, with Coral Browne and Ian Holm; Tue.–Sun. at 9:30 (separate adm.): *Kiss of the Spider Woman* (Brazil-U.S.A., 1985) by Hector Babenco, with William Hurt and Raul Julia. Public Service (free): Sat.–Sun. at 2: *Homage to Chagall* (Canada, 1977) by Harry Rasky.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. 718-592-5555. Free with museum adm. May 24 at 2: *Michelangelo: The Last Giant* (1967) by Lou Hazam.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. May 24 at 8: The Cartoon That Moved: Animation.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $1; members free. D. W. Griffith, American Film Master, 1908–20. May 25 at 1:30: The Feature Film I: *The Mother and the Law* (1919); Jay Leyda, guest speaker.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. May 24–June 15: Gary Hill videotapes. Tue. at 1:15 & 5:15, Wed.–Sat. at 12:30, Sun. at 12:15 & 4:30: Program I: *Air Raid* (1974), *Sums & Differences* (1978), *Electronic Linguistics* (1977), *Elements* (1978), *Processual Video* (1980), *Black/White/Text* (1980), *Videograms* (1980–81), *Happenstance,* Part I (1982–83). Tue.–Sat. at 2:30 & Tue. at 6:30, Sun. at 1:30: Program II: *Ring Modulation (Full*

Circle) (1978), *Mouth Piece* (1978), *Soundings* (1979), *Picture Story* (1979), *Equal Time* (1979), *Primarily Speaking* (1981–83), and *Around & About* (1980). Tue. at 4, Wed.–Sat. at 11:15 & 3:45, Sun. at 3: Program III: *Why Do Things Get in a Muddle? (Come on Petunia)* (1984), and *URA ARU (the backside exists)* (1985–86).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*No Retreat, No Surrender.* #2—*Stitches.* #3—Thru May 22: *In the Shadow of Kilimanjaro.* Beg. May 23: *Cobra.* #4—Thru May 22: *Dangerously Close.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *In the Shadow of Kilimanjaro; Police Academy 3.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Top Gun.* #2—*Sweet Liberty.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Top Gun.* #2—*Short Circuit.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. *No Retreat, No Surrender; Dangerously Close.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*No Retreat, No Surrender.* #2—*Short Circuit.* #3—*Stitches.* #4—Thru May 22: *The Money Pit.* Beg. May 23: *Cobra.*

106. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *No Retreat, No Surrender; Dangerously Close.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Mountaintop Motel Massacre.* #2—*Top Gun.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—Thru May 22: *Mountaintop Motel Massacre.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*Top Gun.* #3—*No Retreat, No Surrender.* #4—*Sweet Liberty.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 22: *Stitches.* Beg. May 23: *Poltergeist II: The Other Side.* #3—*Short Circuit.* #4—*No Retreat, No Surrender.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Sweet Liberty.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Murphy's Law; Invasion U.S.A.* #3—*The Color Purple.* #4—Kung fu films.

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Stitches.* #2—Thru May 22: *Dangerously Close; Getting Even.* Beg. May 23: *Cobra.* #3—*Short Circuit.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Top Gun.* #2—*Sweet Liberty.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*No Retreat, No Surrender.* #5—*Mountaintop Motel Massacre.* #6—*The Money Pit.* #7—Thru May 22: *Critters.* Beg. May 23: *Poltergeist II: The Other Side.* #8—*Wise Guys; Hey There, It's Yogi Bear!* #9—*In the Shadow of Kilimanjaro.* #10—*Murphy's Law.* #11—*Stitches.* #12—*Fire With Fire.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*No Retreat, No Surrender.* #2—*Short Circuit.* #3—*Fire With Fire.* #4—*Stitches.* #5—*8 Million Ways to Die.* #6—*Jo Jo Dancer, Your Life Is Calling.* #7—*Down and Out in Beverly Hills; Violets Are Blue.*

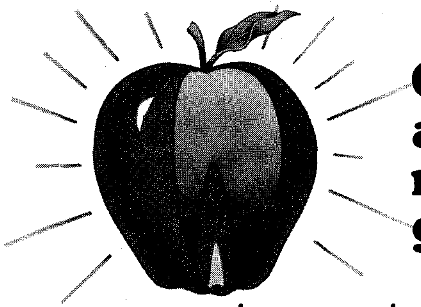
201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Top Gun.* #2—*Sweet Liberty.* #3—Thru May 22: *F/X.* Beg. May 23: *Cobra.* #4—*Wise Guys.* #5—Thru May 22: *Critters.* Beg. May 23: *Poltergeist II: The Other Side.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Ginger & Fred.* #2—*Hannah and Her Sisters.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Sweet Liberty.* #2—*Top Gun.* #3—Thru May 22: *Fire With Fire.* Beg. May 23: *Poltergeist II: The Other Side.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Short Circuit.* #2—*The Boy in Blue.* #3—*Violets Are Blue.* #4—Thru May 22: *The Money Pit.* Beg. May 23: *Cobra.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*Stitches.* #2—*8 Million Ways to Die.* #3—*Murphy's Law.* #4—*No Retreat, No Surrender.*



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206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Sweet Liberty.* #2—*No Retreat, No Surrender.* #3—*Top Gun.* #4—*Short Circuit.* #5—Thru May 22: *Stitches.* Beg. May 23: *Cobra.* #6—Thru May 22: *Fire With Fire; Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Poltergeist II: The Other Side.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Sweet Liberty.* #2—*Short Circuit.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Short Circuit.* #2—*Hey There, It's Yogi Bear!* #3—*No Retreat, No Surrender.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 22: *In the Shadow of Kilimanjaro.* Beg. May 23: *Cobra.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Top Gun.* #2—*No Retreat, No Surrender.* #3—Thru May 22: *Mountaintop Motel Massacre.* Beg. May 23: *Poltergeist II: The Other Side.* #4—*Short Circuit.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Cobra.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Mountaintop Motel Massacre.* #4—Thru May 22: *In the Shadow of Kilimanjaro; Stitches.* Beg. May 23: *Poltergeist II: The Other Side.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Top Gun.* #2—*Sweet Liberty.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru May 22: *Stitches.* Beg. May 23: *Poltergeist II: The Other Side.* #2—Thru May 22: *The Boy in Blue.* Beg. May 23: *Cobra.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*Short Circuit.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru May 22: *Police Academy 3.* Beg. May 23: *Dangerously Close.* #2—Thru May 22: *8 Million Ways to Die.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru May 22: *Hannah and Her Sisters.* Beg. May 23: *Wise Guys.* #2—Thru May 22: *The Color Purple; Sleeping Beauty.* Beg. May 23: *The Money Pit.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru May 22: *In the Shadow of Kilimanjaro; Dangerously Close.* Beg. May 23: *Cobra.* #2—Thru May 22: *8 Million Ways to Die.* Beg. May 23: *Poltergeist II: The Other Side.* #3—*Ginger & Fred.* #4—*No Retreat, No Surrender.* #5—*Violets Are Blue.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Sweet Liberty.* #2—Thru May 22: *No Retreat, No Surrender.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Short Circuit.* #2—Thru May 22: *Stitches.* Beg. May 23: *Cobra.* #3—Thru May 22: *Mountaintop Motel Massacre.* Beg. May 23: *Poltergeist II: The Other Side.* #4—*No Retreat, No Surrender.* #5—*Jo Jo Dancer, Your Life Is Calling.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru May 22: *No Retreat, No Surrender; Cut and Run.* Beg. May 23: *Cobra.* #2—Thru May 22: *Police Academy 3; Dangerously Close.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Stitches.* #2—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Cobra.* #3—*Sweet Liberty.* #4—*Short Circuit.* #5—Thru May 22: *Dangerously Close; Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Poltergeist II: The Other Side.* #6—*Mountaintop Motel Massacre.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—Thru May 22: *Wise Guys.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*Fire With Fire.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Short Circuit.* #2—*9½ Weeks.* #3 & #4—*Sweet Liberty.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru May 22: *A Nightmare on Elm Street, Part 2: Freddy's Revenge; A Nightmare on Elm Street.* Beg. May 23: *F/X.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Ginger & Fred.* #2 & #3—*Sweet Liberty.* #4—*Hannah and Her Sisters; Hey There, It's Yogi Bear!* #5—*Down and Out in Beverly Hills.* #6—*The Boy in Blue.* #7—*The Money Pit.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Top Gun.* #2—Thru May 22: *Wise Guys.* Beg. May 23: *Poltergeist II: The Other Side.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru May 22: *8 Million Ways to Die.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*No Retreat, No Surrender.* #3—*Dangerously Close.* #4—*Blue City.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Short Circuit.* #2—*Top Gun.* #3—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Cobra.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Sweet Liberty.* #2—*No Retreat, No Surrender.* #3—Thru May 22: *Dangerously Close; Critters.* Beg. May 23: *Poltergeist II: The Other Side.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Stitches.* #2—*Mountaintop Motel Massacre.* #3—*The Boy in Blue.* #4—*In the Shadow of Kilimanjaro.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Sweet Liberty.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru May 22: *8 Million Ways to Die; Sleeping Beauty.* #2—Thru May 22: *Down and Out in Beverly Hills.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Ginger & Fred.* #2—*Dangerously Close.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Violets Are Blue.* #2—*The Boy in Blue.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Sweet Liberty.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Short Circuit.* #3—Thru May 22: *In the Shadow of Kilimanjaro.* Beg. May 23: *Cobra.* #4—*Stitches.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*No Retreat, No Surrender.* #2—Thru May 22: *Stitches.* #3—Thru May 22: *8 Million Ways to Die; Hey There, It's Yogi Bear!* #4—*The Boy in Blue.* #5—*Sweet Liberty.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Top Gun.* #2—*Short Circuit.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Top Gun.* #2—*Fire With Fire.* #3—Thru May 22: *Mountaintop Motel Massacre.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*F/X.* #2—*Sweet Liberty.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*No Retreat, No Surrender.* #2—Thru May 22: *Stitches.* Beg. May 23: *Cobra.* #3—*Short Circuit.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru May 22: *Police Academy 3; Critters.* Beg. May 23 (tent.): *Wise Guys.* #2—Thru May 22: *Smooth Talk.* Beg. May 23 (tent.): *Brazil.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Cobra.* #2—Beg. May 23: *The Money Pit.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Police Academy 3.* #2—*No Retreat, No Surrender.* #3—*Mountaintop Motel Massacre.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru May 22: *Hannah and Her Sisters.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Top Gun.* #2—*Short Circuit.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Short Circuit.* #2—Thru May 22: *Fire With Fire.*

401. NEW DORP—HYLAN—351-6601. #1—*Top Gun.* #2—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Poltergeist II: The Other Side.*

402. NEW DORP—LANE—351-2110. *Wise Guys.*

403. NEW DORP—RAE—979-0444. #1—*Short Circuit.* #2—Thru May 22: *8 Million Ways to Die.* Beg. May 23: *Cobra.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Sweet Liberty.* #2—*No Retreat, No Surrender.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru May 22: *Stitches.* Beg. May 23: *Cobra.* #2—*Sweet Liberty.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*No Retreat, No Surrender; Care Bears Movie II.* #2—*Hannah and Her Sisters; Sleeping Beauty.*

501. BELLMORE—MOVIES—783-7200. Thru May 22: *The Money Pit; Care Bears Movie II.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Stitches.* #2—*Hannah and Her Sisters.* #3—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Cobra.* #4—*The Boy in Blue.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Sweet Liberty.* #2—*Short Circuit.* #3—*Wise Guys.* #4—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Poltergeist II: The Other Side.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Short Circuit.* #2—*Top Gun.* #3—Thru May 22: *F/X.* Beg. May 23: *Cobra.*

507. GREAT NECK—SQUIRE—466-2020. #1—*Top Gun.* #2—Thru May 22: *Top Gun.* Beg. May 23: *Cobra.* #3—*Short Circuit.*

508. HEWLETT—RKO—791-6768. May 21-27: *Pretty in Pink.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—*No Retreat, No Surrender.* #2—*Stitches.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*Ginger & Fred.* #2—*Sweet Liberty.* #3—Thru May 22: *Wise Guys.* Beg. May 23: *Poltergeist II: The Other Side.* #4—*Top Gun.* #5—*The Boy in Blue.* #6—*Fire With Fire.*

511. LAWRENCE—RKO—371-0203. #1—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Top Gun.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru May 22: *The Color Purple.* Beg. May 23 (tent.): *Blue City.* #2—Thru May 22: *Gung Ho.* Beg. May 23 (tent.): *The Money Pit.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Top Gun.* #2—*Sweet Liberty.* #3—*Fire With Fire.* #4—*No Retreat, No Surrender.* #5—Thru May 22: *Wise Guys.* Beg. May 23: *Poltergeist II: The Other Side.* #6—*Short Circuit.*

514. LONG BEACH—PARK AVENUE—432-0576. Thru May 22: *Hannah and Her Sisters.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*Short Circuit.* #2—*Desert Bloom.* #3—*The Boy in Blue.* #4—*Stitches.*

516. LYNBROOK—STUDIO ONE—599-1444. *The Money Pit.*

517. MALVERNE—TWIN—599-6966. #1—*The Color Purple.* #2—Thru May 22: *Gung Ho.* Beg. May 23: *The Money Pit.*

518. MANHASSET—MANHASSET—627-7887. #1—*Ginger & Fred.* #2—*Stitches.* #3—*The Boy in Blue.*

519. MASSAPEQUA—PEQUA—799-6464. *Top Gun.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Stitches.* #2—*Hannah and Her Sisters.* #3—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Poltergeist II: The Other Side.* #4—*No Retreat, No Surrender.* #5—Thru May 22: *Dangerously Close.* Beg. May 23: *Cobra.* #6—*Short Circuit.* #7—

Wise Guys. #8—*Sweet Liberty.* #9—Thru May 22: *Sweet Liberty.* Beg. May 23: *Cobra.*

521. MERRICK—TWIN—546-1270. #1—*Sweet Liberty.* #2—Thru May 22: *Wise Guys.* Beg. May 23: *Poltergeist II: The Other Side.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Hannah and Her Sisters; Sleeping Beauty.* #2—*Fire With Fire; Care Bears Movie II.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru May 22: *The Money Pit.* #2—Thru May 22: *Hannah and Her Sisters.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Down and Out in Beverly Hills.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Gung Ho.* #2—*The Money Pit; Care Bears Movie II.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Fire With Fire.* #2—*Sweet Liberty.* #3—Thru May 22: *Down and Out in Beverly Hills; Sleeping Beauty.* Beg. May 23: *Cobra.* #4—*Hannah and Her Sisters.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Thru May 22: *Sweet Liberty.* Beg. May 23: *Cobra.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Thru May 22: *Down and Out in Beverly Hills.* Beg. May 23: *Sweet Liberty.* #2—*Fire With Fire.*

530. ROSLYN—ROSLYN—621-8488. #1—*My Beautiful Laundrette.* #2—Thru May 22: *Wise Guys.* Beg. May 23: *Poltergeist II: The Other Side.*

531. SYOSSET—SYOSSET—921-5810. #1—Thru May 22: *Hannah and Her Sisters.* Beg. May 23: *Cobra.* #2—Thru May 22: *Absolute Beginners.* Beg. May 23: *Cobra.* #3—*Short Circuit.*

532. SYOSSET—UA CINEMA 150—364-0700. *Desert Bloom.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*The Boy in Blue.* #2—*8 Million Ways to Die.* #3—*Short Circuit.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Top Gun.* #2—*The Color Purple.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*No Retreat, No Surrender.* #5—*Murphy's Law.* #6—*Fire With Fire.* #7—Thru May 22: *Critters.* Beg. May 23: *Poltergeist II: The Other Side.* #8—*Stitches.* #9—*Mountaintop Motel Massacre.* #10—*In the Shadow of Kilimanjaro.* #11—*Sweet Liberty.* #12—*Wise Guys; Hey There, It's Yogi Bear!* #13—*Absolute Beginners.*

535. WANTAGH—RKO—781-6969. May 21–27: *Pretty in Pink.*

536. WESTBURY—DRIVE-IN—334-3400. #1—*Top Gun.* #2—Thru May 22: *Short Circuit.* Beg. May 23: *Cobra.* #3—Thru May 22: *Stitches.* Beg. May 23: *Poltergeist II: The Other Side.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Trip to Bountiful.* #2—*On Valentine's Day.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Ginger & Fred.* #2—*Dangerously Close; Hey There, It's Yogi Bear!* #3—*Short Circuit.*

601. BABYLON—RKO—669-0700. #1—*No Retreat, No Surrender.* #2—*Hannah and Her Sisters.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Top Gun.* #2—*Fire With Fire.* #3—*Sweet Liberty.*

603. BAY SHORE—CINEMA—665-1722. *Stitches.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Mountaintop Motel Massacre.* #2—Thru May 22: *Wise Guys.* Beg. May 23: *Poltergeist II: The Other Side.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Sweet Liberty.* #2—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Short Circuit.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Jo Jo Dancer, Your Life Is Calling.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—Thru May 22: *Down and Out in Beverly Hills; Hey There, It's Yogi Bear!* Beg. May 23: *Poltergeist II: The Other Side.* #2—*Stitches.* #3—*Mountaintop Motel Massacre.* #4—*Wise Guys.* #5—*Fire With Fire.* #6—*No Retreat, No Surrender.* #7—*Top Gun.* #8—*Sweet Liberty.* #9—*The Money Pit.* #10—*The Boy in Blue.* #11—*Jo Jo Dancer, Your Life Is Calling.* #12—*Back to the Future.*

608. COMMACK—DRIVE-IN—499-2900. Thru May 22: *Stitches; My Chauffeur.* Beg. May 23: *Cobra.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Sweet Liberty.* #2—*The Money Pit.* #3—*No Retreat, No Surrender.* #4—*Top Gun.* #5—*Wise Guys.* #6—*Fire With Fire.* #7—*Stitches.* #8—*Desert Bloom.* #9—*Blue City; Hey There, It's Yogi Bear!* #10—*Mountaintop Motel Massacre.* #11—Thru May 22: *Absolute Beginners.* Beg. May 23: *Poltergeist II: The Other Side.*

610. COMMACK—RKO—499-4545. #1—*Short Circuit.* #2—*Down and Out in Beverly Hills.*

611. CORAM—PINE—698-6442. #1—*Short Circuit.* #2—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Poltergeist II: The Other Side.* #3—*Hannah and Her Sisters.* #4—*No Retreat, No Surrender.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Short Circuit.* #2—*Top Gun.* #3—*Desert Bloom.* #4—Thru May 22: *Stitches.* Beg. May 23: *Poltergeist II: The Other Side.* #5—*Hey There, It's Yogi Bear!* #6—*The Boy in Blue.* #7—*Sweet Liberty.* #8—Thru May 22: *Sweet Liberty.* Beg. May 23: *Cobra.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Desert Bloom.* #2—*Short Circuit.* #3—*The Boy in Blue.* #4—Thru May 22: *Hannah and Her Sisters.* Beg. May 23: *Cobra.* #5—Thru May 22: *8 Million Ways to Die.* Beg. May 23: *Desert Hearts.*

614. ELWOOD—ELWOOD—499-7800. #1—Thru May 22: *Fire With Fire.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*Top Gun.*

616. FIRE ISLAND—COMMUNITY—583-5184. May 23–24: *Back to the Future.*

617. GREENPORT—GREENPORT—477-0500. May 23–25: *The Trip to Bountiful.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Top Gun.* #2—*Short Circuit.* #3—Thru May 22: *Hannah and Her Sisters.* Beg. May 23: *Sweet Liberty.* #4—Thru May 22: *Stitches.* Beg. May 23: *Cobra.*

619. HUNTINGTON—RKO WHITMAN—423-1300. Thru May 22: *Sweet Liberty.* Beg. May 23: *Poltergeist II: The Other Side.*

620. ISLIP—ISLIP—581-5200. #1—*Sweet Liberty.* #2—*Short Circuit.* #3—*No Retreat, No Surrender.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *No Retreat, No Surrender.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru May 22: *Police Academy 3.*

623. LINDENHURST—LINDENHURST—888-5400. Thru May 22: *Police Academy 3.* Beg. May 23: *Gung Ho.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Fire With Fire; Hey There, It's Yogi Bear!* #2—*Sweet Liberty.* #3—*No Retreat, No Surrender.* #4—Thru May 22: *The Trip to Bountiful.* Beg. May 23: *Cobra.* #5—*Short Circuit.*

625. MONTAUK—THE MOVIES—668-2393. Beg. May 23: Program unavailable.

627. NORTHPORT—NORTHPORT—261-8600. *Police Academy 3.*

628. OAKDALE—OAKDALE—589-8118. Thru May 22: *Police Academy 3.* Beg. May 23: *Hannah and Her Sisters.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Sweet Liberty.* #2—*Top Gun.* #3—Thru May 22: *8 Million Ways to Die.* Beg. May 23: *Cobra.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*Short Circuit.* #2—Thru May 22: *Stitches.* Beg. May 23: *Poltergeist II: The Other Side.*

632. PORT JEFFERSON—MINI EAST—928-6555. *Sweet Liberty.* **WEST**—Thru May 22: *Stitches.* Beg. May 23: *Cobra.*

633. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. May 21–27: *Pretty in Pink.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru May 22: *Jo Jo Dancer, Your Life Is Calling.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru May 22: *Brazil.* Beg. May 23: *Turtle Diary.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*Fire With Fire; Hey There, It's Yogi Bear!* #2—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Poltergeist II: The Other Side.* #3—*Sweet Liberty.*

638. SHIRLEY—TWIN—281-4466. Program unavailable.

639. SMITHTOWN—SMITHTOWN—265-1551. *Stitches.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru May 22: *Ginger & Fred.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—*Top Gun.*

641. STONY BROOK—LOEWS—751-2300. #1—*Top Gun.* #2—*Sweet Liberty.* #3—Thru May 22: *Fire With Fire.* Beg. May 23: *Poltergeist II: The Other Side.*

642. WEST ISLIP—TWIN—669-2626. #1—Thru May 22: *Gung Ho.* #2—Thru May 22: *Hannah and Her Sisters.* Beg. May 23 (tent.): *Wise Guys.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Sweet Liberty.* #2—*Top Gun.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. Thru May 22: *Stitches.* Beg. May 23: *Cobra.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru May 22: *Sweet Liberty.* Beg. May 23 (tent.): *Short Circuit.* #2—Thru May 22: *Ginger & Fred.* Beg. May 23: *Wise Guys.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Top Gun.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Desert Bloom.* #2—*Short Circuit.* #3—*Stitches.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Ginger & Fred.* #2—*Short Circuit.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*The Boy in Blue.* #2—*No Retreat, No Surrender.* #3—*Top Gun.* #4—Thru May 22: *Violets Are Blue.* Beg. May 23: *Cobra.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Short Circuit.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Stitches.* #2—*The Boy in Blue.* #3—*No Retreat, No Surrender.* #4—Thru May 22: *Violets Are Blue.* Beg. May 23: *Cobra.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Beg. May 23: *The Trip to Bountiful.* #2—Beg. May 23: *Turtle Diary.* #3 & #4—Beg. May 23: *Cobra.* #5—Beg. May 23: *Sweet Liberty.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru May 22: *Down and Out in Beverly Hills.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru May 22: *In the Shadow of Kilimanjaro; Stitches.* Beg. May 23: *Cobra.* #2—Thru May 22: *Mountaintop Motel Massacre.* Beg. May 23: *Poltergeist II: The Other Side.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—*No Retreat, No Surrender.* #5—*Sweet Liberty.* #6—*Top Gun.* #7—*Short Circuit.*

712. OSSINING—ARCADIAN—941-5200. Program unavailable.

713. PEEKSKILL—BEACH—737-6262. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 22: *Blue City.* Beg. May 23: *Poltergeist II: The Other Side.* #3—*Hannah and Her Sisters.* #4—*Short Circuit.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Top Gun.* #2—Thru May 22: *Fire With Fire.* Beg. May 23: *Cobra.* #3—*The Boy in Blue.* #4—*No Retreat, No Surrender.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru May 22: *Hannah and Her Sisters.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Top Gun.* #2—Thru May 22: *Violets Are Blue.* Beg. May 23: *Poltergeist II: The Other Side.*

717. RYE—RYE RIDGE—939-8177. #1—*Top Gun.* #2—*Sweet Liberty.*

718. SCARSDALE—FINE ARTS—723-6699. *My Beautiful Laundrette.*

719. SCARSDALE—PLAZA—725-0078. Thru May 22: *The Money Pit.* Beg. May 23: *The Color Purple.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Sweet Liberty.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Fire With Fire.* #2—Thru May 22: *8 Million Ways to Die.* Beg. May 23: *Poltergeist II: The Other Side.* #3—Thru May 22: *Critters; Sleeping Beauty.* #4—*Wise Guys.*

723. YONKERS—MOVIELAND—793-0002. #1—*Top Gun.* #2—*Sweet Liberty.* #3—Thru May 22: *Sweet Liberty.* Beg. May 23: *Cobra.* #4—*Absolute Beginners.*

724. YONKERS—PARK HILL—969-4477. #1—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*No Retreat, No Surrender.* #3—*Mountaintop Motel Massacre.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Short Circuit.* #2—*The Money Pit.* #3—*Sweet Liberty.* #4—Thru May 22: *Sweet Liberty.* Beg. May 23: *Cobra.* #5—Thru May 22: *Police Academy 3.* Beg. May 23: *Poltergeist II: The Other Side.* #6—Thru May 22: *Wise Guys.* Beg. May 23: *Cobra.* #7—*Stitches.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Sweet Liberty.* #2—Thru May 22: *Stitches.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. Program unavailable.

754. NANUET—RKO MOVIES—623-0211. #1—*Short Circuit.* #2—*Dangerously Close; Jo Jo Dancer, Your Life Is Calling.* #3—*Desert Bloom.* #4—Thru May 22: *Stitches.* Beg. May 23: *Poltergeist II: The Other Side.* #5—*Sweet Liberty.*

755. NEW CITY—TOWN—634-5100. #1—*Top Gun.* #2—*Sweet Liberty.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—Thru May 22: *Stitches.* Beg. May 23: *Cobra.* #2—*The Boy in Blue.*

757. NYACK—CINEMA EAST—358-6631. Thru May 22: *Ginger & Fred.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Top Gun.*

761. SPRING VALLEY—CINEMA 45—352-1445. *The Boy in Blue.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru May 22: *Violets Are Blue.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*8 Million Ways to Die.*

763. STONY POINT—9 W CINEMA—942-0303. *Police Academy 3.*

764. SUFFERN—LAFAYETTE—357-6030. *No Retreat, No Surrender.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Short Circuit.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Sweet Liberty.* #2—*Back to the Future.*

801. DANBURY—CINE—743-2200. #1—*Short Circuit.* #2—*The Boy in Blue.* #3—*Ginger & Fred.*

802. DANBURY—CINEMA—748-2923. #1—*Top Gun.* #2—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Poltergeist II: The Other Side.*

803. DANBURY—PALACE—748-7496. #1—*Fire With Fire.* #2—*No Retreat, No Surrender.* #3—Thru May 22: *Stitches.* Beg. May 23: *Cobra.*

804. DARIEN—PLAYHOUSE—655-0100. *Sweet Liberty.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Sweet Liberty.* #2—*The Money Pit.*

806. FAIRFIELD—COUNTY—334-1411. *F/X.*

807. GREENWICH—CINEMA—869-6030. #1—*Sweet Liberty.* #2—*Down and Out in Beverly Hills.*

808. GREENWICH—PLAZA—869-4030. #1—*Desert Bloom.* #2—*My Beautiful Laundrette.* #3—*Ginger & Fred.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—Thru May 22: *The Trip to Bountiful.* Beg. May 23: *Cobra.* #2—*Top Gun.*

810. NORWALK—CINEMA—838-4504. #1—*No Retreat, No Surrender.* #2—*Fire With Fire.*

811. NORWALK—NORWALK—866-9202. *Jo Jo Dancer, Your Life Is Calling.*

812. RIDGEFIELD—CINEMA—438-3338. Thru May 22: *The Color Purple; Hey There, It's Yogi Bear!*

813. SOUTH NORWALK—SONO—866-9202. May 20-22: *The Clockmaker.* May 23-26: *Turtle Diary.* May 27-29: *The Gospel According to St. Matthew; Teorema.*

814. SPRINGDALE—STATE—325-0250. Thru May 22: *Hannah and Her Sisters; Pretty in Pink.* Beg. May 23: *The Money Pit; Police Academy 3.*

815. STAMFORD—AVON—324-9205. #1—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Cobra.* #2—*The Boy in Blue.*

816. STAMFORD—CINEMA—324-3100. #1—*Short Circuit.* #2—Thru May 22: *Fire With Fire.* Beg. May 23: *Poltergeist II: The Other Side.* #3—*Violets Are Blue.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Top Gun.* #2—*Jo Jo Dancer, Your Life Is Calling.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Short Circuit.* #2—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Cobra.* #3—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Poltergeist II: The Other Side.*

820. WESTPORT—FINE ARTS—227-3324. #1—*Sweet Liberty.* #2—Thru May 22: *My Beautiful Laundrette.* Beg. May 23: *Poltergeist II: The Other Side.* #3—227-9619. *Desert Bloom.* #4—226-6666. *Short Circuit.*

821. WESTPORT—POST—227-0500. *Top Gun.*

822. WILTON—CINEMA—762-5678. *The Trip to Bountiful.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Top Gun.* #2—*Fire With Fire.* #3—Thru May 22: *Violets Are Blue.* Beg. May 23: *Cobra.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Sweet Liberty.* #2—*The Boy in Blue.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Top Gun.* #2—Thru May 22: *Mountaintop Motel Massacre.* Beg. May 23: *Poltergeist II: The Other Side.* #3—*No Retreat, No Surrender.*

903. JERSEY CITY—STATE—653-5200. #1—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.* Beg. May 23: *Cobra.* #2—*Short Circuit.* #3—Thru May 22: *Stitches.* #4—Thru May 22: *In the Shadow of Kilimanjaro.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Fire With Fire.* #2—*No Retreat, No Surrender.* #3—*Stitches.* #4—Thru May 22: *Mountaintop Motel Massacre.* Beg. May 23: *Poltergeist II: The Other Side.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Top Gun.* #2—*Short Circuit.* #3—*Absolute Beginners.* #4—*Sweet Liberty.* #5—*Wise Guys.* #6—*Jo Jo Dancer, Your Life Is Calling.*

906. UNION CITY—SUMMIT—865-4120. Thru May 22: *Police Academy 3; Crossroads.* Beg. May 23: *8 Million Ways to Die; Dangerously Close.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru May 22: *Police Academy 3; Crossroads.* Beg. May 23: *8 Million Ways to Die; Dangerously Close.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jo Jo Dancer, Your Life Is Calling.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru May 22: *Mountaintop Motel Massacre; Dangerously Close.* Beg. May 23: *Cobra.* #2—*Top Gun.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru May 22: *Stitches.*

913. IRVINGTON—CASTLE—372-9324. #1—Thru May 22: *Mountaintop Motel Massacre; Dangerously Close.* Beg. May 23: *In the Shadow of Kilimanjaro.* #2—*No Retreat, No Surrender.*

914. LIVINGSTON—COLONY—992-0800. *Sweet Liberty.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. Thru May 22: *The Color Purple.*

916. MILLBURN—RKO—376-0800. #1—Thru May 22: *Hannah and Her Sisters.* Beg. May 23: *Poltergeist II: The Other Side.* #2—*Sweet Liberty.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*My Beautiful Laundrette.* #2—*Sweet Liberty.* #3—Thru May 22: *Ginger & Fred.* Beg. May 23: *Poltergeist II: The Other Side.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Color Purple.* #2—Thru May 22: *No Retreat, No Surrender.* #3—Thru May 22: *Police Academy 3.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Short Circuit.* #2—Thru May 22: *No Retreat, No Surrender.* #3—Thru May 22: *Police Academy 3; Hey There, It's Yogi Bear!* Beg. May 23: *Poltergeist II: The Other Side.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Short Circuit.* #2—*The Boy in Blue.* #3—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru May 22: *Fire With Fire.* Beg. May 23: *Cobra.* #2—*Top Gun.* #3—Thru May 22: *Hannah and Her Sisters.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru May 22: *Gung Ho; Sleeping Beauty.*

931. CRANFORD—RKO—276-9120. #1—*Sweet Liberty.* #2—Thru May 22: *Wise Guys.* Beg. May 23: *Poltergeist II: The Other Side.*

932. ELIZABETH—ELMORA—352-3483. Thru May 22: *Hannah and Her Sisters.*

933. LINDEN—TWIN—925-9787. #1—*Short Circuit.* #2—Thru May 22: *Police Academy 3.* Beg. May 23: *Poltergeist II: The Other Side.*

934. ROSELLE PARK—PARK—245-0358. Thru May 22: *Down and Out in Beverly Hills.*

935. SUMMIT—STRAND—273-3900. Thru May 22: *F/X.*

936. UNION—FIVE POINTS—964-3466. #1—Thru May 22: *Hannah and Her Sisters.* Beg. May 23: *Cobra.* #2—Thru May 22: *Fire With Fire.* Beg. May 23: *Cobra.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru May 22: *The Official Story.*

938. UNION—RKO—686-4373. #1—*Top Gun.* #2—*Jo Jo Dancer, Your Life Is Calling.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru May 22: *Police Academy 3.* #2—*Short Circuit.* #3—*Stitches.*

940. WESTFIELD—TWIN—654-4720. #1—*Hannah and Her Sisters.* #2—Thru May 22: *Ginger & Fred.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. #1—Thru May 22: *Hannah and Her Sisters.* #2—Thru May 22: *Police Academy 3.*

951. CLOSTER—CLOSTER—768-8800. *Top Gun.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Wise Guys.* #2—*Fire With Fire.* #3—*Sweet Liberty.* #4—*Top Gun.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Sweet Liberty.* #2—Thru May 22: *Jo Jo Dancer, Your Life Is Calling.*

955. FAIRVIEW—TWIN—941-2424. #1—*Short Circuit.* #2—Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Poltergeist II: The Other Side.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru May 22: *Stitches.* Beg. May 23: *Cobra.* #2—Program unavailable.

957. FORT LEE—SHARON—224-0202. Thru May 22: *Hannah and Her Sisters.*

958. OAKLAND—TWIN—337-4478. #1—Thru May 22: *No Retreat, No Surrender.* #2—Thru May 22: *Violets Are Blue.* Beg. May 23: *Cobra.*

960. PARAMUS—CINEMA 35— 845-5070. Thru May 22: *Stitches.*

961. PARAMUS—DRIVE-IN—368-1440. Thru May 22: *Make Them Die, Slowly; The Bodyguard.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Sweet Liberty.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Top Gun.* #2—Thru May 22: *Absolute Beginners.* Beg. May 23: *Cobra.* #3—Thru May 22: *My Beautiful Laundrette.* Beg. May 23: *Desert Hearts.* #4—*Desert Bloom.* #5—*Murphy's Law.* #6—*Short Circuit.* #7—*Fire With Fire.* #8—*Hannah and Her Sisters.* #9—*Ginger & Fred.* #10—*No Retreat, No Surrender.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*8 Million Ways to Die; Dangerously Close.* #2—Thru May 22: *Mountaintop Motel Massacre.* Beg. May 23: *Poltergeist II: The Other Side.* #3—*The Boy in Blue.*

965. RAMSEY—CINEMA—825-2090. Thru May 22: *No Retreat, No Surrender.* Beg. May 23: *Poltergeist II: The Other Side.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru May 22: *The Color Purple.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Top Gun.* #2—*Short Circuit.* #3—*No Retreat, No Surrender.* #4—*F/X.*

969. RIDGEWOOD—ROSEBUD—670-9183. May 19-22: *The Sting.* May 23-29: *My Fair Lady.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru May 22: *The Money Pit.* #2—Thru May 22: *Police Academy 3; Care Bears Movie II.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Down and Out in Beverly Hills.* #2—*Sweet Liberty.* #3—*Police Academy 3.* #4—*The Money Pit.* #5—*Violets Are Blue.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Sweet Liberty.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Short Circuit.* #2—Thru May 22: *Stitches.* Beg. May 23: *Cobra.* #3—Thru May 22: *The Trip to Bountiful.* Beg. May 23: *Poltergeist II: The Other Side.* #4—Thru May 22: *Down and Out in Beverly Hills.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABSOLUTE BEGINNERS—(1 hr. 47 min., '86) The hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly gelatinous media never-never land. It has something to do with the birth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the ever-flowing movement around the overlit set, there are a few good performers—Ray Davies, of the Kinks, and David Bowie, who, as some sort of vicious adman, tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. Dir. Julien Temple. (May 5, 1986) PG-13. **42, 531, 534, 609, 723, 905, 963**

BLISS—(1 hr. 52 min., '85) In this award-winning black comedy from Australia, an advertising executive, after four minutes of being clinically dead, comes back to life with a completely transformed outlook. Starring Barry Otto, Helen Jones, and Lynette Curran. Screenplay by Ray Lawrence and Peter Carey, based on Carey's novel. Dir. Lawrence. R. **50**

BLUE CITY—(1 hr. 23 min., '86) Why does Judd Nelson always have a contemptuous expression on his face? In this horribly inept thriller, he's a young scapegrace who returns to his hometown in southern Florida and avenges the murder of his father. It's the kind of role that any strong young actor should be able to eat for breakfast. But Nelson, who could match Ali MacGraw in a nostril-flaring contest, drops his lids and talks in a fey, sarcastic voice. He's supposed to be tough, but you look at this kid with his doleful, superior expression and his hair hanging in his eyes, and you wonder if Paramount's executives aren't running the studio from a nuthouse. Ally Sheedy, talking in a strange suburban singsong, doesn't fare much better. The movie is poorly written, directed (by Michelle Manning), and even *edited.* (May 19, 1986) R. **36, 306, 512, 609, 713**

THE BOY IN BLUE—(1 hr. 38 min., '86) Nicolas Cage stars as Ned Hanlan, the legendary Canadian bootlegger of the late 1800s who set records as a rowing champion. With Christopher Plummer, Cynthia Dale, David Naughton, Melody Anderson, and Sean Sullivan. Written by Douglas Bowie. Dir. Charles Jarrott. R. **20, 46, 66, 204, 214, 304, 309, 313, 316, 504, 510, 515, 518, 533, 607, 612, 613, 705, 707, 714, 756, 761, 801, 815, 901, 920, 964**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but director Terry Gilliam (formerly of Monty Python) has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way. But like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6, 321, 635**

COBRA—(1 hr. 27 min., '86) Sylvester Stallone stars as Marion Cobretti, a.k.a. the Cobra, a tough, streetwise big-city cop who is out to stop a series of vicious murders. With Brigitte Nielsen and Reni Santoni. Screenplay by Stallone, based on the novel *Fair Game*, by Paula Gosling. Dir. George P. Cosmatos. R. **23, 37, 45, 68, 85, 88, 89, 100, 105, 112, 201, 204, 206, 210, 212, 214, 217, 219, 220, 300, 307, 315, 320, 322, 403, 405, 504, 506, 507, 520, 527, 528, 531, 536, 608, 612, 613, 618, 624, 629, 632, 644, 705, 707, 708, 710, 714, 723, 725, 756, 803, 809, 815, 819, 900, 903, 911, 922, 936, 956, 958, 963, 974**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as a free-living blues singer and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **33, 111, 216, 512, 517, 534, 719, 812, 915, 918, 967**

DEATH OF A SOLDIER—(1 hr. 33 min., '86) A political thriller, based on the actual events surrounding the murder of three women in Australia in 1942, in which a U.S. Army private was sought and tried. With James Coburn and Reb Brown. Screenplay by William Nagle. Dir. Philippe Mora. R. **56**

DESERT BLOOM—(1 hr. 46 min., '86) Honorable, intensely acted independent film about a young teenage girl's coming-of-age. The theme is conventional, but the time and place—Las Vegas in the early fifties—are fresh. Before strontium 90 was discovered in the milk cartons, the city got high, in a queasy, joking way, on the bomb's being tested in the desert nearby. The title is ironic: The bomb is a desert bloom as well as the heroine, Rose (Annabeth Gish), who lives with her affectionate but dumb mom (JoBeth Williams) and her troubled stepfather (Jon Voight, in a powerful performance). A war hero whose nerves have been shattered, Voight rebuffs his stepdaughter again and again, introducing her to one of the most painful things for a child to understand—the unreasonableness of adult anger. Ellen Barkin, looking Anne Baxterish with her upswept, sculpted hair, makes a striking appearance as a sad-faced good-time girl who comes to live with the family. Written and directed by Eugene Corr. (Apr. 28, 1986) PG. **5, 45, 80, 515, 532, 609, 612, 613, 702, 754, 808, 820, 963**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia literature professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **11, 56, 81, 82, 613, 963**

DONA HERLINDA AND HER SON—(1 hr. 30 min., '85) In Spanish, Eng. subtitles. Sly deadpan comedy from Mexico. Doña Herlinda is a wealthy widow with a glassy smile and a cheerily upbeat manner who lives in a beautiful house in Guadalajara, and her son is Rodolfo, a spoiled, pettish neurosurgeon. The bisexual Rodolfo has a lover—a handsome young music student named Ramon—who is more than a little astonished when Doña Herlinda invites him to live in her house. "Rodolfo has such a big bed," she says. She then arranges for her staggeringly passive son to marry a beautiful girl from a good family. A baby follows. And still Ramon stays. The joke of this movie is that despite a thousand chances for disaster and scandal, nothing ever goes wrong. Everyone gets what they want, especially Doña Herlinda, who is shrewd and implacable in her devotion to appearances. The movie is the ultimate gay homage to mom, and a mildly outrageous joke on Mexican machismo. Unfortunately, Jaime Humberto Hermosillo directs at a snail's pace—the movie has a good idea at its core, but the joke never explodes the way it should. (Apr. 14, 1986) **5**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans' quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in their pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo*. The movie is sloppily constructed and occasionally vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **11, 34, 88, 200, 304, 311, 524, 527, 529, 607, 610, 709, 807, 934, 971, 974**

ECHO PARK—(1 hr. 33 min., '86) An entirely pleasant home-movieish picture about young people in Los Angeles living on the fringes of show business. It doesn't add up to much, but it's charming and funny, and you could do a lot worse for a casual Friday-night date. With Tom Hulce and Susan Dey. Written by Michael Ventura. Dir. Robert Dornhelm. (May 12, 1986) R. **21, 53**

★ **8 MILLION WAYS TO DIE**—(1 hr. 55 min., '86) Violent, profane, and extremely entertaining crime thriller directed by Hal Ashby. The hero is an alcoholic and seedy man of honor—the dour ex-cop Matthew Scudder (Jeff Bridges). Like the private-eye heroes of the forties classics, Scudder enters into ambiguous and sinister situations of unlimited danger. A frightened hooker (Alexandra Paul, giving a deliriously masochistic performance) demands his protection, and when the terrified girl is killed, Scudder, however decrepit, must avenge her death. He goes up against two proudly sleazy men—a black pimp, played by the TV actor Randy Brooks as a combustible, indignant man who feels oppressed by the judgment of others; and an obscene Colombian drug dealer, played by Andy Garcia, who wears slick black hair in a tiny ponytail and talks with small ferretlike twitches. Ashby allows his actors to improvise, which adds to the atmosphere of crazy aggressiveness. Bridges and Rosanna Arquette, as the smart prostie who helps Scudder, develop a Punch-and-Judy rhythm together, and the whole movie explodes in a prolonged violent confrontation that for sustained hilarity and wildness makes the shoot-outs in *Miami Vice* look tame. Ashby pushes scruffy naturalism to the border of farce. (May 12, 1986) R. **33, 200, 205, 215, 217, 306, 311, 316, 403, 533, 613, 629, 722, 762, 906, 907, 964**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. Director Robert Mandel is good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. (Mar. 10, 1986) R. **11, 33, 201, 303, 319, 506, 806, 935, 968**

FEMMES DE PERSONNE—(1 hr. 46 min., '84) In French, Eng. subtitles. The story of four women—single, married, or divorced—and their relationships with men. With Marthe Keller, Philippe Léotard, Fanny Cottençon, Caroline Cellier, and Elisabeth Etienne. Dir. Christopher Frank. **40**

FIRE WITH FIRE—(1 hr. 44 min., '86) A young man in a probationary camp and a girl in a nearby Catholic boarding school become involved in an obsessive love affair. With Virginia Madsen, Craig Sheffer, and Kate Reid. Written by Bill Phillips, Warren Skaaren, and Paul and Sharon Boorstin. Dir. Duncan Gibbins. PG-13. **25, 32, 62, 85, 113, 200, 203, 206, 301, 318, 400, 510, 513, 522, 527, 529, 534, 602, 607, 609, 614, 624, 636, 641, 714, 722, 803, 810, 816, 900, 904, 922, 936, 952, 963**

FOREST OF BLISS—(1 hr. 30 min., '85) Robert Gardner's documentary, shot in Benares, India, is a visual meditation on that holy city, concentrating on the lives of an Untouchable, a healer, and a priest. No voice-over narration or subtitles. **1**

FUNNY DIRTY LITTLE WAR—(1 hr. 20 min., '83) In Spanish, Eng. subtitles. This film from Argentina, mixing farce and tragedy, follows the political life of a small town just before the death of Juan Perón, in 1974. With Federico Luppi and Héctor Bidonde. Screenplay by Héctor Olivera and Roberto Cossa, based on the novel by Osvaldo Soriano. Dir. Olivera. **5**

GINGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they haven't been partners for 30 years—that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), who married and turned herself into a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a cynical windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. In Fellini's view, a performer's courage—whatever remains of his instinct—is the only thing that television can't destroy. Screenplay by Fellini, Tonino Guerra, and Tullio Pinelli. (Mar. 31, 1986) PG-13. **62, 202, 217, 304, 312, 510, 518, 600, 640, 700, 703, 757, 801, 808, 917, 940, 963**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and he keeps the gags coming. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **49**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds a way out, but the answer to his quest is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. **11, 23, 33, 61, 85, 202, 216, 304, 310, 312, 325, 500, 504, 514, 520, 522, 523, 527, 531, 601, 611, 613, 618, 628, 642, 713, 715, 814, 916, 922, 932, 936, 940, 950, 957, 963**

HARD CHOICES—(1 hr. 31 min., '85) A love story between a teenage boy in prison and a social worker, a woman in her thirties, who helps him escape. With Margaret Klenck, Gary McCleery, John Seitz, and John Sayles. Written and directed by Rick King. **84**

HOME OF THE BRAVE—(1 hr. 30 min., '86) In this concert film, Laurie Anderson's face and body make a great camera subject, and some of the imagery and sounds are suavely elegant, but the movie, unlike the Talking Heads' *Stop Making Sense,* is devoid of sustained interest and dramatic power. Dir. Anderson. (May 12, 1986) **47**

JO JO DANCER, YOUR LIFE IS CALLING—(1 hr. 37 min., '86) Soft, evasive, self-pitying autobiographical film co-scripted and directed by Richard Pryor. The great comic tells the barely disguised story of his childhood, his early years in show business, his love life, drug habits, and near-self-immolation. He takes a sorrowing and high-minded view: The sinner repents. This is certainly any sinner's right, but is it also the artist's? Pryor never really tells us why he needed the drugs, or, a more dangerous subject, what he got out of them as a performer. He presents himself as a tense and vulnerable man demanding love, and he blames most of his problems on parasitical whites who take advantage of his inability to say no. Skip this movie and rent Pryor's incomparable concert-performance films from the local video store. With Billy Eckstine, Paula Kelly, and Debbie Allen. (May 12, 1986) R. **10, 30, 53, 68, 85, 89, 109, 111, 113, 200, 206, 210, 212, 214, 219, 300, 307, 315, 325, 401, 504, 511, 520, 534, 606, 607, 611, 634, 710, 713, 720, 724, 754, 802, 811, 818, 819, 903, 905, 910, 920, 938, 954**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet film from England about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with a walrus mustache and nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor, the blond, blue-eyed Piotr (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The rueful irony of the movie is that life in Russia couldn't be much *worse* for a woman than it is in Liverpool. The director, Chris Bernard, may not have much faith in the future of England, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. Produced by England's enterprising Channel 4. (May 5, 1986) R. **54**

THE MONEY PIT—(1 hr. 30 min., '86) Tom Hanks and Shelley Long, in the kind of roles once played by real movie stars, burlesque their way through a sort of slapstick, destruction-derby remake of *Mr. Blandings Builds His Dream House.* Though directed by Richard Benjamin, who showed wonderful comic timing in *My Favorite Year,* the movie is unaccountably bad in just about every scene. Crudity like this defies analysis; it's a weird natural disaster, like a hailstorm of rotten eggs. With Alexander Godunov, who is amusingly vainglorious as a primping symphony conductor. (Mar. 31, 1986) PG. **33, 105, 113, 204, 216, 304, 322, 501, 512, 516, 517, 523, 525, 607, 609, 719, 725, 805, 814, 970, 971**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 530, 718, 808, 820, 917, 963**

ON THE EDGE—(1 hr. 31 min., '86) A 44-year-old amateur runner, who was banned from the sport twenty years earlier, sets out to win a challenging race. With Bruce Dern, John Marley, Bill Bailey, and Jim Haynie. Written and directed by Rob Nilsson. PG-13. **48**

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) **4**

POLICE ACADEMY 3: BACK IN TRAINING—(1 hr. 30 min., '86) The graduating class of the original *Police Academy* returns to help a new batch of odd recruits. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, and George Gaynes. Dir. Jerry Paris. PG. **3, 35, 101, 215, 220, 321, 323, 622, 623, 627, 628, 725, 763, 814, 906, 907, 918, 919, 933, 939, 950, 970, 971**

POLTERGEIST II: THE OTHER SIDE—(1 hr. 31 min., '86) The Freeling family is once again tormented by supernatural forces. With JoBeth Williams, Craig T. Nelson, Heather O'Rourke, Oliver Robins, Julian Beck, Zelda Rubinstein, Will Sampson, and Geraldine Fitzgerald. Written by Michael Grais and Mark Victor. Dir. Brian Gibson. PG-13. **25, 32, 67, 108, 109, 113, 201, 203, 206, 211, 212, 214, 217, 219, 300, 301, 305, 306, 308, 325, 401, 505, 510, 511, 513, 520, 521, 530, 534, 536, 604, 607, 609, 611, 612, 614, 619, 631, 636, 640, 641, 710, 713, 716, 722, 724, 725, 754, 762, 802, 816, 819, 820, 902, 904, 916, 917, 919, 931, 933, 955, 964, 965, 974**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **82**

RONJA ROBBERSDAUGHTER—(2 hr. 5 min., '85) In Swedish, Eng. subtitles. A fantasy story following the adventures of Ronja, daughter of a medieval forest bandit, as she encounters gray dwarfs and other mythical creatures. With Hanna Zetterberg. Written by Astrid Lindgren. Dir. Tage Danielson. **20**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

SHORT CIRCUIT—(1 hr. 39 min., '86) A comedy about the adventures of a robot designed for military use that comes alive and masterminds its own escape. With Ally Sheedy, Steve Guttenberg, Fisher Stevens, Austin Pendleton, and G. W. Bailey. Written by S. S. Wilson and Brent Maddock. Dir. John Badham. PG. **20, 22, 30, 55, 60, 68, 85, 103, 105, 109, 112, 200, 204, 206, 207, 208, 211, 214, 219, 300, 302, 307, 315, 317, 320, 326, 400, 403, 505, 506, 507, 513, 515, 520, 531, 533, 536, 600, 605, 610, 611, 612, 613, 618, 620, 624, 631, 700, 702, 703, 706, 710, 713, 725, 754, 765, 801, 816, 819, 820, 903, 905, 919, 920, 933, 939, 955, 963, 968, 974**

SWEET LIBERTY—(1 hr. 46 min., '86) Reviewed in this issue. PG. **10, 32, 64, 85, 102, 108, 110, 113, 201, 203, 206, 207, 213, 218, 300, 302, 304, 308, 310, 314, 316, 319, 325, 404, 405, 505, 510, 513, 520, 521, 527, 528, 529, 534, 602, 605, 607, 609, 612, 618, 619, 620, 624, 629, 632, 636, 640, 641, 643, 700, 708, 710, 717, 720, 723, 725, 726, 754, 755, 800, 804, 805, 807, 820, 901, 905, 914, 916, 917, 931, 952, 954, 962, 971, 973**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby, and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. For this subject, farce may not be enough. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **63**

TOP GUN—(1 hr. 49 min., '86) The first wrapped-in-Mylar package of the season. This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, exadman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star-biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist with a Ph.D. who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who's "dangerous"—he takes too many chances and gets his best friend (Anthony Edwards) killed. In the dreary tradition of these movies, the death of his friend improves his character. The pilots, already the best in the Navy, are sent to a special training school, and they compete for a dog-fighting trophy. The filmmakers must know the boys are swatting at whiffle balls, because at the end, on a carrier in the Indian Ocean, the men go up against the latest Soviet MIGs. *Top Gun* is a gleaming techno-dream of clean-limbed young studs blasting evil out of the air. The aerial footage is spectacular. Written by Jim Cash and Jack Epps Jr. (May 19, 1986) PG. **25, 31, 67, 85, 102, 103, 107, 108, 113, 201, 203, 206, 211, 213, 305, 307, 317, 318, 326, 401, 506, 507, 510, 511, 513, 519, 534, 536, 602, 607, 609, 612, 614, 618, 640, 641, 643, 701, 705, 710, 714, 716, 717, 723, 755, 760, 802, 809, 818, 821, 900, 902, 905, 911, 922, 938, 951, 952, 963, 968**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **11, 81, 537, 617, 624, 708, 809, 822, 974**

VAGABOND—(1 hr. 45 min., '85) In French, Eng. subtitles. Reviewed in this issue. **81**

VIOLETS ARE BLUE—(1 hr. 28 min., '86) Topical, star-crossed-lovers sudser starring Kevin Kline and Sissy Spacek. The movie is intelligent, realistic, generous to everyone. But it also suffers from a peculiar kind of gutless self-consciousness that is all but destroying our more solemn commercial efforts at drama. Set in the Maryland beach town of Ocean City. Dir. Jack Fisk. (Apr. 28, 1986) PG-13. **20, 54, 200, 204, 217, 313, 705, 707, 716, 762, 816, 900, 958, 971**

WHAT HAPPENED TO KEROUAC?—(1 hr. 36 min., '85) A documentary portrait of writer Jack Kerouac, including Kerouac's television appearance on both *The Steve Allen Show* in 1959 and William Buckley's *Firing Line* in 1968, footage from Rudy Burckhardt's films, and featuring William Burroughs, Neal Cassady, Allen Ginsberg, Gregory Corso, and Lawrence Ferlinghetti. Dir. Richard Lerner and Lewis MacAdams. **82**

WISE GUYS—(1 hr. 32 min., '86) Gleeful, dirty-minded, and blessed with a spectacular sense of the visual possibilities of disaster, Brian De Palma can't help being a witty director. On the other hand, when De Palma says to himself, "Be funny!," humor is pinned to the ground and held there in misery until it cries for help. In this mirthless Mafia comedy, Danny DeVito and Joe Piscopo play two minor-league operatives who foolishly fall afoul of the Big Guys. In scene after scene, De Palma photographs the two actors in close-up as they get angry at each other. Their cheeks fill with air, their faces turn red, their eyes pop, steam blasts from their ears, curses fly from their lips . . . . With Dan Hedaya and Harvey Keitel. (May 5, 1986) R. **25, 36, 67, 113, 201, 216, 301, 305, 321, 402, 505, 510, 513, 520, 521, 530, 534, 604, 607, 609, 642, 700, 722, 725, 905, 931, 952**

REVIVALS

THE BAND WAGON—(1 hr. 52 min., '53) A well-dressed dummy named Cyd Charisse is the nominal heroine, but the real stars of this Technicolor backstage musical are the two most elegant men of the century, Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Dancing in the Dark," "I Love Louisa," "That's Entertainment," and "Triplets," with Fabray, Astaire, and Buchanan in baby clothes. Dir. Vincente Minnelli. **83**

BRINGING UP BABY—(1 hr. 42 min., '38) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **8**

CHINATOWN—(2 hr. 11 min., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **2**

CITIZEN KANE—(2 hr., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. **83**

COUSIN, COUSINE—(1 hr. 35 min., '75) In French, Eng. subtitles. A charming comedy about bourgeois family relations, children growing up, and, mostly, a man and a woman finding themselves in a truly fulfilling, adulterous relationship. With Marie-Christine Barrault, Victor Lanoux, and Marie-France Pisier. Dir. Jean-Charles Tacchella. **2**

THE DEER HUNTER—(3 hr. 2 min., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and self-destructive savagery of the Vietnam War. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale, and Meryl Streep. Dir. Michael Cimino. **9**

THE LADY EVE—(1 hr. 37 min., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **86**

THE LAST PICTURE SHOW—(1 hr. 58 min., '71) Peter Bogdanovich's stunningly crafted drama of sexual strivings among teenagers growing up in a lackluster Texas town of the early fifties. Astonishing acting by Timothy Bottoms, Jeff Bridges, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson, most of them unknowns at the time. **8**

MY FAIR LADY—(2 hr. 50 min., '64) The spectacularly successful musical, expensively mounted, and also stuffed. No one could be a better Higgins than Rex Harrison, who is, however, a bit past it. Audrey Hepburn, more a clothes peg than a clothes horse, opens her mouth and a bird named Marni Nixon flies out. Cecil Beaton, Lerner and Loewe, a marvelous English supporting cast, and all that. Dir. George Cukor. **969**

ONE SINGS, THE OTHER DOESN'T—(1 hr. 45 min., '77) In French, Eng. subtitles. With this odd mixture of feminist fiction, musical comedy, and social documentary, Agnès Varda tries to do for the spirit of sorority what the films of Renoir and Truffaut have done for the spirit of fraternity. Thérèse Liotard and Valérie Mairesse are the heroines. **2**

AN OUTCAST OF THE ISLANDS—(1 hr. 42 min., '51) Carol Reed's little-seen but great version of an early Conrad novel, still one of the best literary adaptations in movie history. It retains paragraphs of Conrad's extraordinary purple-prose dialogue, delivered by a great cast—Trevor Howard, Ralph Richardson, Robert Morley, Wendy Hiller, and the native girl Kerima, who is largely silent. It's one of Conrad's meditations on civilization and savagery, set on a Malayan island. **8**

SCANNERS—(1 hr. 42 min., '81) David Cronenberg's stylish horror film is about people who can control other people—as well as give them fits or make their heads explode—by sheer mental power. The world's only hope lies with those "scanners" who want to use their power for good and not evil. Thoughtfully executed, but the bloody special effects (almost poetic in their excess) and usual genre nonsense are not for everybody. With Jennifer O'Neill, Stephen Lack, and Patrick McGoohan. **2**

SWEPT AWAY BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST—(1 hr. 56 min., '74) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked on a desert island. He becomes the despot and she the slave who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty, often gripping film. With Mariangela Melato and Giancarlo Giannini. **2**

THEATER
LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael Frayn's latest play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s, about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks are the stars, and featured in the cast are Wayne Cilento, Desiree Coleman, Bernard J. Marsh, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Larry Marshall, and Mel Johnson Jr. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. **Broadway Theatre**, Broadway at 53rd Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

BILOXI BLUES—Jonathan Silverman is the present star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Mississippi, where our young friend Eugene, now in the service, is stationed during the '40s and learning about life from his new pals as well as the local denizens. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (except Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. and Sun. at 3 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

THE BOYS IN AUTUMN—George C. Scott and John Cullum star in a two-character play by Bernard Sabath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33. **Circle in the Square Theatre,** 1633 Broadway (581-0720). 1 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance (if you get there early). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS** ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoozie Kurtz, Stockard Channing. Also featured in the cast are Danny Aiello, Julie Hagerty, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25. **Vivian Beaumont** at Lincoln Center, 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth,** 222 West 45th Street (239-6200). 2 hr. 15 min. **IRLS**

LONG DAY'S JOURNEY INTO NIGHT—Jack Lemmon stars as James Tyrone in a revival of Eugene O'Neill's semi-autobiographical play; directed by Jonathan Miller. Featured in the cast are Bethel Leslie, Petet Gallagher, Kevin Spacey, and Jodie Lynne McClintock. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m., $20 to $37.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 45 min. All major credit cards.

LOOT—Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetical order--they're all great!) Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, Nick Ullett, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional properties upside-down, taking pot shots at sex, money, death, marriage, and the like. "*Loot's* a hoot." Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $25 to $25. **Music Box Theatre,** 239 West 45th Street (239-6200). 1 hr. 50 min. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All performances except those on Wednesday at 2 p.m. ($25 & $35) are $35 and $45. $10 tickets for last row in balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE PETITION—Jessica Tandy and Hume Cronyn star in a play by Brian (*Whose Life Is It Anyway?*) Clark, set in England, celebrating the 50-year marriage of a British army general and his wife; directed by Peter Hall. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $35; Wed. at 2 p.m., $20 to $30. **John Golden Theatre,** 252 West 45th St. (239-6200). 2 hr. **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio [illegible]rb Brown and Arthur Freed; directed and ch[illegible]graphed by Twyla Tharp. Featured in the cas[illegible] Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

CLOSED

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $45; Wed. at 2 p.m., $25 to $40. **Minskoff Theatre,** 45th Street and Broadway (944-9300). 2 hr. 10 min. **IRLS**

OFF BROADWAY

AUNT DAN AND LEMON—Wallace Shawn's play about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pippa Pearthree (in the title role) and Pamela Reed. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25. **Public Theatre/Martinson Hall,** 425 Lafayette Street (598-7150).

THE BIRDS FLY OUT WITH DEATH—Venezuelan playwright Edilio Pena's drama is a probe into the life of two women at the outer limits of reality; directed by Vicente Castro. Featured in the cast are Lillian Hurst and Bertila Damas. Wed., Thurs., and Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish. $10. The cast remains the same for both English and Spanish performances. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

CUBA AND HIS TEDDY BEAR—The New York Shakespeare Festival presents Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); directed by Bill Hart. **Public Theatre's Susan Stein Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

DAUGHTERS—John Morgan Evans's comedy, starring Marcia Rodd, is about five women, aged 18 to 90, who make up four generations of an Italian American family in a Brooklyn home; directed by John Henry Davis. Featured in the cast are Bette Henritze, Mary Testa, Miriam Phillips, and Marisa Tomei. (Call theatre for specifics.) **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

DRY LAND—Cyndi Coyne's play deals with a lower-middle-class Irish Catholic family in Boston in 1968, focusing on the relationship between a ten-year-old girl and her mother; directed by Kay Matschullat. Featured in the cast are Amy Sohn, Caris Corfman, Todd Alexander, Christian Slater, and Olivia Laurel Mates. Thurs. thru Sun. at 8 p.m., Sun. at 3 p.m.; $8; thru 6/8. New Arts Theatre Company at the **Judith Anderson Theatre,** 422 West 42nd Street (925-1630).

THE FANTASTICKS—A musical fable in its 27th year which has spawned in its time plenty of talent, and has just announced, alas, that June 8 is its closing date. What about generations still unborn? Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26; thru 6/8 (sniff). **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jeff Brooks is the latest star of Larry Shue's fine comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Dave Florek, and Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $27.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musica erotica by Polly Pen and Peggy Harmon; directed by Andre Ernotte; based on the 19th-century poem by Christina Rossetti about two sisters who recreate a magical childhood world of terror and delight. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 and 7; $22.50 to $27.50. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 scenes and songs of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 1 and 5 p.m., Wed. at 2:30 p.m. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLETMACHINE—A new adaptation of the Shakespeare play by Heiner Muller, staged by Robert Wilson, performed by the Undergraduate Drama Department of NYU. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m., Sun. at 3; $10; thru 6/7. **Mainstage Two Theatre,** 721 Broadway (598-7074).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Sally Gracie, David Strathairn, Don Harvey, Beeson Carroll, John Griesemer, Betsy Aidem, Louise Latham, Deirdre O'Connell, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 2:30 & 8; Wed. at 2; $25–$35. **Promenade,** 76th St. & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LIVING CAVE PAINTINGS—Ten vignettes depicting the ceremonial rituals of our earliest ancestors, created by Armand Saiia and Katy Bolger; directed by Dwight Hall. Tues.–Sat. at 8 & 9:30; $10–$12; thru 5/24. **Ohio Theatre,** 66 Wooster Street (226-7321).

MAGGIE MAGALITA—Trini Alvarado stars in Wendy Kesselman's play about a young woman who must come to terms with her Latin American heritage in what she sees as a prejudiced milieu; directed by Julianne Boyd. Featured in the cast are Blanca Camacho, Teresa Yenque, and Stephen Geoffreys. Tues. and Thurs. at 11 a.m., Wed. at 2 p.m., Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m.; thru 6/14; $12 to $14. **Lamb's Theatre,** 130 West 44th Street (997-1780).

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m.; Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $10 to $19.95 (call for specific prices). **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

MARATHON '86—Evening A: Elise Caitli's *Sunday Morning Vivisection;* Horton Foote's *Blind Date;* Brandon Cole's *The Worker's Life;* James Ryan's *Mink on a Gold Hook;* thru 5/25. Evening B: Richard Greenberg's *Vanishing Act;* Roger Hedden's *Terry Neal's Future;* Shirley Kaplan's *The West Side Boys Will Rock You Anytime;* and Alan Zweibel's *Comic Dialogue;* thru 6/9. Call theater for specifics. $12 to $16. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

MASTER CLASS—Len Cariou, Werner Klemperer, Austin Pendleton, and Philip Bosco star in David Pownall's play about Prokofiev, Shostakovich, Stalin, and Zhdanov; directed by Frank Corsaro. The encounter of these men takes place in 1948 during a musicians' conference, convened by the Soviets to purge Russian music of its "anti-democratic tendencies." Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; 5/21 thru 7/6. **Roundabout,** 100 East 17th Street (947-0515).

MONOLOGUIST SPALDING GRAY—Thru 5/25, *Terrors of Pleasure;* 5/27 thru 6/1, *Sex and Death to the Age of 14;* 6/3 thru 8, *Swimming To Cambodia,* based on his experiences as an actor in the film *The Killing Fields.* Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $10 to $15. **Mitzi Newhouse Theater,** 150 West 65th Street (239-6200). **IRLS**

MUMMENSCHANZ—Fabulous creatures such as six-foot hands, air-filled tubes capable of making war (or love), a gigantic, striped octopus, and an entire company of simple geometric and abstract shapes, all in a style of mask-mime theatre. Tues. thru Sat. at 8 p.m. Wed. & Sat. at 2, Sun. at 3; $25–$35; thru 5/25. **Joyce Theatre,** 175 Eighth Avenue (242-0800).

THE NICE AND THE NASTY—Mark O'Donnell's comedy about the effects of the media in America; directed by Douglas Hughes. With James McDonnell, David O'Brien, and Marianne Owen. Tues.–Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m; $19–$22. **Playwrights Horizons Theatre at Mainstage,** 416 West 42nd Street (279-4200).

1951—A theatrical collage with music by Michael S Roth, lyrics by Mac Wellman, conceived and directed by Anne Bogart, exploring the events surrounding the notorious Hollywood Inquisition days. With Randolyn Zinn, Mark Austin, Henry Stramm, Catherine Coray, Karen Evans Kandel, Ryan Cutrona, Jonathan Fried. Tues.–Sat. at, Sun. at 3; $14; thru 6/1. **Perry Street Theater,** 31 Perry Street (279-4200).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy with book and lyrics by Barry Harman and

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music by Grant Sturiale, dealing with Jupiter who descends to earth for an amorous night with a mortal woman. Featured in the cast are Ron Raines, Peggy Hewett, Emily Zacharias, Faith Prince, Andy Spangler, Peter Kapetan, and Keith Bennett. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Actors Outlet Theatre,** 120 West 28th Street (645-0783).

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; with John Cunningham, Charlotte Moore, David Margulies, Kate McGregor-Stewart, and Debra Mooney; directed by John Tillinger. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $10–$20. **Studio Theatre,** 416 West 42nd Street (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$32.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

A PLACE CALLED HEARTBREAK—Robert S. Stokes's drama takes place in a POW compound in Hoa Lo Prison, 24 hours before the repatriation of U.S. prisoners; directed by Ellen Cannon. With Neil Bonin, Alexander Thomas, Chad Burton, Brian Patrick Clark, Michael Raynor, Ray Moy, Patrick Kilpatrick, Frank Michael Liu, Carlos Cestero, Tom Felix, and Phil Harper. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $18.50. **Harold Clurman Theatre,** 412 West 42nd Street (594-2370).

PROFESSIONALLY SPEAKING—Musical by Frederic Block, Ernst Muller, and Peter Winkler that pokes fun at doctors, lawyers, and teachers while cross-examining these not-so-sacred professions and their effects on the recipients of their services; directed and choreographed by Tony Tanner. Tues. thru Fri. at 8 p.m., Sat. at 7 p.m. and 10 p.m., Sun. at 3 and 7 p.m.; from 5/22; $25. Theatre at **Saint Peter's Church Theatre,** 54th Street and Lexington Avenue (832-2555).

SMOKING NEWPORTS AND EATING FRENCH FRIES—Sebastian Stuart's comedy, directed by Jack Ross, tells of America's forgotten minority, the trailer people. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10 and $15; thru 5/25. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

TELL PHAROAH—Loften Mitchell's drama with music, with Micki Grant, Graham Brown, Nora Cole, and Jewdyer Oborne, tells of the black experience in Harlem in a church-sanctuary setting; directed by LaTanya Richardson. Thurs. thru Sun. at 8 p.m.; $15. **Holy Trinity Episcopal Church Theatre,** 316 East 88th Street (718-338-9738).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance in black musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Wed. and Sat. at 2 p.m.; $15. **American Place** 111 West 46th Street (247-0393).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*The Chopin Playoffs,* final play in the trilogy by Israel Horovitz about the Jewish experience in Canada during the 1940s. Two seventeen-year-olds vie for the title of best pianist in Sault Ste. Marie as well as for the affections of a girl. Featured in the cast are Nicholas Strouse, Jonathan Marc Sherman, and Maddie Corman; directed by Stephen Zuckerman. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $18.50; thru 6/15. **92nd Street Y,** 1395 Lexington Avenue (831-8603).

APPLE CORPS THEATRE—Seventh Mystery Festival opens with Agatha Christie's *Black Coffee,* directed by John Raymond. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; thru 6/22; $12 thru $15. **Theater,** 336 West 20th Street (929-2955).

BACH DOR THEATRE COMPANY—*One On One, With Speed Chess,* three one-acters: Steve Bellwood's *Tunny Fish and Angel Cake;* Jack Kendrew's *When the Wine Is Cold* and *Just Keep Listening.* (Intermissions feature games of speed chess plays on a five-minute clock.) 6/2 and 3 at 8 p.m.; $8. **Courtyard Theater,** 39 Grove Street (279-4200).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

EQUITY LIBRARY THEATRE—A revival of *Funny Girl,* with music by Jule Styne and lyrics by Bob Merrill, book by Isobel Lennart; with the Equity Library Theatre cast. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 6/8. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Shakespeare's *King Lear,* Luigi Pirandello's *Six Characters in Search of an Author,* Tom Stoppard's *Rosencrantz and Guildenstern Are Dead,* and Molière's *The Miser,* in rolling repertory thru May (call theatre for specifics). **Jean Cocteau Repertory,** 330 Bowery (677-0060).

LA MAMA, E.T.C.—*Berenice,* adapted, designed, and directed by Matthew Maguire from the short story by Edgar Allan Poe. Wed. thru Sun. at 9 p.m.; $8; thru 5/26. And at the Annex Theatre, thru 5/25, Ping Chong's *Kindness,* a tale of six close friends, one of whom is a gorilla. Wed. thru Sun. at 7:30 p.m.; $12 to $15. And at the Twitas Space (6 East 1st Street, 496-1276), *Once Upon a Dream Come True,* a musical by J. M. Nora, about reincarnation. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $5; thru 5/25. **La Mama, E.T.C. Theatre,** 74A East Fourth Street (475-7710).

MANHATTAN THEATRE CLUB—John Patrick Shanley's *Women of Manhattan* focuses on the urbane elegant world of three polished New Yorkers as they search for happiness; directed by Ron Lobel. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $21–$26; thru 6/15. **Space at City Center,** 131 W. 55th St. (246-8989).

NATIONAL SHAKESPEARE CONSERVATORY—Alan Ayckbourn's *Bedroom Farce,* a contemporary comedy; 5/21 thru 25. Beth Henley's *Crimes of the Heart,* a dramatic comedy; 5/28 thru 6/1. Caryl Churchill's *Cloud Nine,* about an English family; 6/4–8. Wed., Fri., Sat. at 8, Thurs. at 6:30, Sun. at 3; $6; phone for specifics. **Conservatory Theatre,** 591 Broadway (219-9875).

NEGRO ENSEMBLE COMPANY—Douglas Turner Ward directs and performs with Elain Graham in Gus Edwards's *Louie and Ophelia,* set in contemporary New York, about the love between a couple from different social backgrounds and with unlikely aspirations. Tues.–Fri. at 8, Sat. at 3, Sun. at 2:30 & 7; $15–$20. **Theatre Four,** 424 West 55th Street (246-8545).

PAN-ASIAN REPERTORY—Kobo Abe's *The Man Who Turned Into a Stick,* features Ernest Abuba in the title role who plays a suitcase, a boxer, and the man who turned into a stick; directed by Ron Nakahara. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $10 to $15; thru 6/7. **Playhouse 46,** 423 West 46th Street (245-2660).

PRESENT COMPANY—Jane Martin's *Summer,* directed by Philip Jostrom, set in Montana in the summer of 1949, revolves around the disintegration of a family and the personal revelations that result. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $8; thru 5/25. **Sargent,** 314 W. 54th St. (279-4200).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; Federico Garcia Lorca's *Yerma;* thru May. $11 for plays and $16 for musicals. **Gramercy Arts,** 138 East 27th Street (889-2850).

STONEWALL REPERTORY THEATRE—Thru 5/31, Evan Senreich's *The Monster in My Bed* which concerns the dreams of two gay men against the background of New York and Cuba; directed by Billy Cunningham. Fri. and Sat. at 10 p.m.; Sun. at 7 p.m.; $8 to $10; thru 5/31. **Westbeth,** 151 Bank Street (675-1014).

THEATER IN ACTION—Molière's *Tartuffe,* Jack London's *Martin Eden,* Gogol's *Marriage,* and Michael McGuire's *1945,* in repertory thru 6/29. Phone for specifics. Thurs. thru Sat. at 8 p.m. Sat. at 2 p.m., Sun. at 3 p.m. **Theater,** 46 Walker Street (431-1317).

YORK THEATRE COMPANY—Revival of Lanford Wilson's *Talley's Folly,* featuring Katie Grant and Eugene Troobnick, first of a trilogy (subsequent plays were *Fifth of July,* and *Talley and Son;* directed by David Feldshuh. Plays on a varied performance schedule (call theater) thru 5/31; $8. **Mazur Theatre,** 555 East 90th Street (534-5366).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AS YOU LIKE IT—The Bard's comedy, full of love, truth, beauty, corn, and salt, is directed by Robert Mooney. Wed. thru Sun. at 8 p.m., Sun. at 8 p.m. thru 6/1; $8. **Shakespeare Center,** 165 W. 86th St. (877-6810).

BLUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jackson through her years as a church soloist to her rise as an internationally renowned gospel singer; with music by John Lewis. With Kathi Walker, Yolanda Graves, Arthur French, Freeda Davidson. Wed.–Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$12. **Billie Holiday,** 1368 Fulton Street, Brooklyn (718-636-0918).

BROTHER MALCOLM X—Duane Shepard stars in Frank G. Greenwood's play which deals with the life of Malcolm X, his father, and a family destroyed by racial prejudice; directed by Ron Milner. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 6/1. **New Heritage Theatre,** 290 Lexington Avenue (876-3272).

BUGOUT—Jeff Edmond's musical allegory follows the baseboard inhabitants of an apartment dwelling as they enter the outside world. With William Brown, Tom Souhrada, Tom Knutson, Derek Smith. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3. $8; thru 5/25. **Riverwest,** 155 Bank Street (243-0259).

A CONNECTICUT YANKEE—A revival of Rodgers and Hart's legendary musical comedy, libretto by Herbert Fields, based on Mark Twain's *A Connecticut Yankee in King Arthur's Court;* directed and choreographed by Jeffery K. Neill. A cast of 24 performs with an orchestral ensemble of 6. Thru 5/25 at 8 p.m.; $8 (call theatre for specifics). **All Souls Fellowship Hall,** Lexington Avenue at 80th Street (535-3356).

THE CURE—Richard Foreman's work, dominated by music, is a sort of pastoral ceremony, with all demons kept at bay. It features Jack Coulter, David Patrick Kelly, and Kate Manheim. Every night (exc. Tuesdays) at 8 p.m.; $10 to $12. **Performing Garage,** 33 Wooster Street (966-3651).

DEEP SIX—*Add, Subtract, Multiply,* and *Divide,* a quartet of plays by Edward Farley exploring the human equation. 5/23 thru 25, 28 thru 6/1, at 8 p.m., Sun. at 7 p.m. **New Theatre of Brooklyn,** 465 Dean Street (718-596-7726).

FIGHT—Jorge Luis Ramos and Nancy Mayans star in a play with music by Manuel Martin Jr. and Felix Mendez, dealing with a third-generation Puerto Rican boxer as he battles the obsessions in his life. Fri. and Sat. at 8 p.m., Sun. at 4 p.m.; $6; thru 6/1. Presented by the Spanish-English Ensemble at **Teatro Duo,** 62 East 4th Street (598-4320).

FLOOD—Günter Grass's play, translated by Ralph Manheim; directed by Charles Ott. Theme is "a progression of timeless images that depart from the realm of realism." Thurs. thru Sat. at 8 p.m.; $6; 5/22 thru 6/15. **Project 111,** 385 Broadway (279-4200).

GHOSTS—Revival of the Henrik Ibsen play about the sins of the father visited upon his innocent son; directed by Fred Fondren. Thurs. thru Sun. at 8; $5; thru 6/15. **Prometheus,** 239 E. 5th St. (477-8689).

THE GOOD COMPANIONS—Betty Neustat's comedy deals with the struggle between two senior citizens for presidency of a retirement group; directed by Todd Peters. Thurs.–Sat. at 8, Sun. at 3; $6; thru 5/25. **South Street Theatre,** 424 W. 42nd St. (279-4200).

HAMLET—A revisionist version of the play, directed by Travis Preston, has five different princes of Denmark performing and is set within the consciousness of the Dane's mind. Produced and acted by the Undergraduate Drama Department of NYU. Tues. thru Sun. at 8 p.m.; $7.50; thru 5/24. **Mainstage One Theatre,** 721 Broadway (598-7074).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's farce, filled with romantic intrigues, mistaken identities, and satirical comment on the façade of late Victorian society; directed by Susan Helen Karpman. Fri. & Sat. at 8, Sun. at 3 & 7:30; $9; thru 6/29. **Westside Repertory Theatre,** 252 W. 81st St. (874-7290).

IN THE TRAFFIC OF A TARGETED CITY—Marc Kaminsky's play weaves together tales of two cities: New York today and Hiroshima in 1945; directed by Arthur Strimling. Thurs.–Sun. at 8, Sun. (5/18 only) at 3; $4; thru 6/1. **Theater for the New City,** 162 Second Ave. (245-1109).

INSIDE OUT—Musical by Kevin Hayes and Jeffrey Golding, directed by Gary Seibert, which presents disability in a realistic and positive light. Produced by the National Theatre Workshop of the Handicapped. Wed. thru Sat. at 8 p.m.; $6; 5/21 thru 24 at 8 p.m.; $6. **Theatre Triplex,** 199 Chambers St. (618-1980).

THE INSPECTOR GENERAL—Nikolai Gogol's 1836 tale of corruption outwitting itself; directed by Edward Staroselsky. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 5/28. **American Renaissance Theatre,** 112 Charlton Street (569-8331).

INTOXICATION—Strindberg's comedy (his only one), directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

LIVERPOOL FANTASY—Larry Kirwan's play, directed by Monica Gross, asks the question: What if the Beatles had never made it? What would the world be like today? Thurs. thru Sun. at 8 p.m.; $5; thru 5/25. **Teatro La Terraza,** 260 East 10th Street (674-3511).

OUR LADY LIBERTY—A Musical Tribute bids the "Lady" well on her 100th birthday with the aid of a potpourri of scenes, songs, and dance from a cast of twenty. 5/21–23, 29–31 at 8 p.m.; $10–$12. **Nat Horne Theatre,** 440 West 42nd Street (736-7128).

THE OX-BOW INCIDENT—Will Rokos's adaptation of the Walter Van Tilburg Clark novel about vigilante justice in the Old West; directed by Margit Ahlin. Wed. thru Sun. at 8:30 p.m.; $8; thru 6/1. **Little Theatre,** 5 West 63rd Street (678-7443).

REUNION—Jeffery S. Sult's play about a high-school reunion held in Florida; only ten show up because of torrential rains and winds; directed by the author. 5/27–6/5, Sun.–Thurs. at 7; $6. **13th Street Theatre,** 50 West 13th Street (675-6677).

SAME OLD MOON—Geraldine Aron's comedy about a Catholic girl growing up in Dublin, Galway, and London; directed by Robert Patrick. Featured in the cast are Carol Nelson, Mickey Kelly, Kevin Breslin, Joe McNamara, Carmel O'Brien, and Jerry Donnelly. Thurs.–Sat. at 8, Sun. at 3; $6–$10; thru June. **Irish Arts Centre,** 553 W. 51st St. (757-3318).

THE SEESAW—Chuck Benjamin and Susan Barry star in the revival of William Gibson's play about an attorney who meets a Bronx girl trying to be a dancer; directed by Karen Gnat. Thru 5/25 at 8, Sun. at 3; $8. **Sanford Meisner,** 164 Eleventh Avenue (206-1764).

STORIES ABOUT THE OLD DAYS—Bill Harris's play, starring Abbey Lincoln and Clebert Ford, is about two lost people who find themselves in a Detroit church, slated for demoliton. LaTanya Richardson directs. Wed. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $6. **Henry St. Settlement,** 466 Grand Street (598-0400).

SURFACING—Love story about a black couple set against the student political turbulence of the '70s, written by C. Dumas, directed by Dick Gaffield. Thru 5/25, Wed.–Sat. at 8, Sun. at 3 & 7; $8. **American Folk Theatre,** 241 West 55th Street (757-0220).

TWENTY-ONE A—Kevin Kling stars in his own play, portraying eight wildly disparate characters on a bus line. Mon.–Wed. at 8, Wed. also at 2; 5/15–6/25, $15. **Westside Arts,** 407 West 43rd Street (541-8394).

WHITE POWER—*The Making of an American Nazi*: Barry Plumlee's play about the frightening growth of the modern neo-Nazi movement; directed by Bob McGrath, featuring Darroch Greer. Fridays and Saturdays at 9 p.m.; $6; 5/16 thru 31 at 9 p.m. **University of the Streets,** 130 East 7th Street (226-5768).

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

SHIRLEY BLEVIS/TOVA SADAN—Photographs of abstract patterns/Textural paintings made with stone, sand, and earth. Thru 5/31. Urdang, 23 E. 74th (288-7004).

JEAN-BAPTISTE-CAMILLE COROT/EUGENE DELACROIX—Paintings, watercolors, and drawings by both, many on loan from museums, thru 6/28. Salander-O'Reilly, 22 E. 80th (879-6606).

JOHN FERREN—Geometric color paintings from 1965–1969, thru 5/31. Perlow, 980 Madison (517-5858).

JOSEPH WEBSTER GOLINKIN—Paintings of New York in the 1930s, thru 5/31. Einstein, 1018 Madison (628-8780).

KRISTJAN GUDMUNDSSON—Floor sculptures, wallpieces, and a book, by this Finnish artist, thru 6/14. ASF, 127 E. 73rd (879-9779).

ROBERT HALLOWELL—Paintings of Bermuda, Spain, Morocco, and Cuba, thru 6/7. Marbella, 28 E. 72nd (288-7809).

HOWARD HODGKIN—Sixteen recent oil paintings on wood panels, thru 6/5. Knoedler, 19 E. 70th (794-0550).

GWEN JOHN—Drawings, watercolors, and paintings, thru 6/13. Davis & Langdale, 231 E. 60th (838-0333).

FERNAND LEGER/PABLO PICASSO—Paintings by both, many never before seen in New York, thru 5/31. Perls, 1016 Madison (472-3200).

ROBERT MASON—Figure paintings that convey emotion and a remembered past, thru 5/31. C.D.S., 13 E. 75th (772-9555).

ROBERTO MATTA—Twenty pastel drawings, in a series entitled, "El Quijote de Matta," thru 6/30. The Spanish Institute, 684 Park (628-0420).

WILLIAM MCGEE—Recent assemblages composed of paper, slate, wood, asphalt, and metal, 5/22–6/21. Cecil, 16 E. 72nd (517-3605).

DARIO MORALES—Figure paintings, sculptures, and drawings, thru 6/30. Aberbach, 988 Madison (988-1100).

ODD NERDRUM—Romantic figure paintings inspired by Caravaggio and Rembrandt, thru 6/7. Hamilton, 19 E. 71st (744-8976) and Germans Van Eck, 420 W. Broadway (219-0717).

GEORGIA O'KEEFFE—Selected paintings and works on paper; selections of American sculpture, 1811–1941, thru 6/6. Hirschl & Adler, 21 E. 70th (535-8810).

LIUBOV S. POPOVA/KAZIMIR S. MALEVICH—Collages, gouaches, and watercolors/Drawings. Thru 5/30. Hutton, 33 E. 74th (249-9700).

ARNULF RAINER—Paintings from the seventies, some over photographs, others over photographic images on canvas, thru 5/30. Kren, 22 E. 65th (861-9933).

RICHARD ROSENBLUM—Recent sculpture, thru 5/30. Stone, 48 E. 86th (988-6870).

JOHN SINGER SARGENT—"Sargent at Broadway—The Impressionist Years," including landscapes, figure scenes, and informal portraits painted in France and England during the 1880s, thru 6/14. Kerr, 49 E. 82nd (628-1340).

HUGO SCHEIBER—A retrospective by this Futurist, thru 6/30. Kovesdy, 897 Madison (737-4563).

OSKAR SCHLEMMER—A retrospective of more than 200 works by this German painter, sculptor, dance designer, and art therorist, thru 7/5. IBM Gallery of Science and Art, Madison at 56th (407-5014).

TONY SMITH—Colorful abstract paintings made while he was living in Germany, between 1953–1954, and a later group of paintings, mostly black and white, from the early sixties, plus small bronze versions of very large sculptures, thru 6/21. Fourcade, 36 E. 75th (535-3980).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JORGE TACLA—Recent paintings with symbolic, pre-Columbian imagery, thru 6/1. Haime, 1000 Madison (772-7760).

MICHAEL TETHEROW—Recent monochromatic paintings of abstracted heads, plus large-scale mixed-media works on paper, thru 6/14. McCoy, 19 E. 71st (570-2131).

MARK TOBEY—Abstract paintings, drawings, and watercolors from the '40s through the '70s, thru 6/30. La Boetie, 9 E. 82nd (535-4865).

SELINA TRIEFF—Recent figure paintings and works on paper, thru 5/30. Graham Modern, 1014 Madison (535-5767).

JAN TSCHICHOLD—Posters, advertisements, books, and letterheads by this Modernist designer, thru 6/6. Prakapas, 19 E. 71st (737-6066).

MARY ANN UNGER—An architectural installation that consists of a large painted aluminum temple which the viewer can walk through, thru 5/31. Sculpture Center, 167 E. 69th (879-3500).

57th Street Area

NORMAN BLUHM—Recent large-scale paintings and drawings by this Abstract Expressionist, thru 6/14. Drawings at Washburn, 42 E. 57th (753-0546); paintings at Washburn, 113 Greene (966-3151).

LOUISE BOURGEOIS—Recent sculpture, thru 6/7. Miller, 41 E. 57th (980-5454).

ROGER BOYCE—Geometric paintings with figurative elements, thru 6/14. Lamagna, 50 W. 57th (245-6006).

COLLEEN BROWN—Oil paintings of the Iguassu Falls in Brazil, of clairvoyants in New York, and other unlikely subjects, thru 5/24. Kennedy, 40 W. 57th (541-9600).

SCOTT BURTON—New works in granite and wood, thru 5/31. Protetch, 37 W. 57th (838-7436).

MICHAEL BYRON—Diorama-like paintings of landscapes or isolated images with free-standing sculptures in front of them /Large-scale oil on acrylic on canvas paintings with technological and organic imagery. Thru 5/31. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

ALAN DAVIE—Recent paintings and drawings with dreamlike, almost hallucinatory imagery, some of it inspired by West Indian culture, thru 5/31. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

RICHARD DEACON—Long, loopy, laminated-plywood sculptures that form abstract configurations, by a British artist, thru 5/31. Goodman, 24 W. 57th (977-7160).

BURGOYNE DILLER—Color drawings that were studies for the three themes which Diller pursued during his mature period, from about 1945 until his death in 1965, thru 7/6. Emmerich, 41 E. 57th (752-0124).

SUSANNE DOREMUS/MARIA SCOTTI—Recent figurative paintings/Recent abstract paintings. Thru 5/31. Siegel, 24 W. 57th (586-0605).

GONZALO FONSECA—Limestone sculptures of imaginary architectural structures, thru 5/31. Herstand, 24 W. 57th (664-1379).

KATHRYN FREEMAN—Modern allegorical paintings, thru 5/31. Tatistcheff, 50 W. 57th (664-0907).

JOHN GUNDELFINGER/MARGARET GRIMES—Romantic landscapes of western New Jersey/Realist paintings of Cape Cod scenes. Thru 5/28. Fischbach, 24 W. 57th (759-2345).

ROBERT HUDSON—New bronze sculptures, thru 6/6. Frumkin, 50 W. 57th (757-6655).

BRYAN HUNT—Recent small-scale bronze sculptures on limestone pedestals, thru 5/31. Blum Helman, 8th Floor, 20 W. 57th (245-2888).

JASPER JOHNS—Selected prints, thru 6/14. Heesy, 50 W. 57th (245-1420).

ALEX KATZ—Recent paintings, thru 5/24. Marlborough, 40 W. 57th (541-4900).

DIANE KEATON/R. D. HUGGINS—Paintings about Heaven, conceived by Keaton, painted by Huggins, thru 5/24. Wolf, 30 W. 57th (586-8432).

ELLSWORTH KELLY—Recent minimal paintings, thru 6/7. Blum Helman, 20 W. 57th (245-2888).

YVES KLEIN—Monochrome paintings and sponge reliefs, thru 5/31. Janis, 110 W. 57th (586-0110).

YASUO KUNIYOSHI—Drawings from the '20s, in ink and pencil, thru 6/19. Zabriskie, 724 Fifth (307-7430).

RICHARD MAURY—Realist paintings, by an American artist who has lived in Florence since 1960, of himself, his family, and his surroundings, thru 5/31. Wunderlich, 41 E. 57th (724-8779).

WILLIAM PALMER—Realist paintings from 1926–1940, by this artist who studied with Thomas Hart Benton and worked as a mural painter for the W.P.A., thru 6/7. Midtown, 11 E. 57th (758-1900).

BEVERLY PEPPER—New sculptures with totemic and ritual overtones, thru 5/30. Emmerich, 41 E. 57th (752-0124).

JUDY PFAFF—"Apples and Oranges"—nine new wall constructions that bridge the gap between landscape and still life, Eastern and Western cultures, figuration and abstraction, thru 6/7. Solomon, 724 Fifth (757-7777).

PABLO PICASSO—Forty-five of his sketchbooks, made between 1894–1964, thru 6/8. Pace, 32 E. 57th (421-3292).

RICHARD POUSETTE-DART—Recent abstract paintings, thru 5/31. Del Re, 41 E. 57th (688-1843).

REBECCA PURDUM—Recent paintings by this young American luminist, thru 5/31. Tilton, 24 W. 57th (247-7480).

LEO RABKIN—Recent pastels on paper that have been embossed on a spider-wheel press to create different textures, thru 6/7. Pearl, 38 E. 57th (838-6310).

BONNIE SKLARSKI—Recent paintings of unspoiled country landscapes, 5/24–6/18. Schoelkopf, 50 W. 57th (765-3540).

PETER VOGEL—Cybernetic music and light sculptures, thru 6/7. Arras, at the Trump Tower, 725 Fifth, and at 24 W. 57th (265-2222).

ELBERT WEINBERG—A retrospective of figurative sculpture, 1952–1986, thru 5/29. Borgenicht, 724 Fifth (247-2111).

East Village

ELLEN BERKENBLIT—New paintings, 6/8. Semaphore East, 157 Ave. B (475-2130).

LORNA BIEBER—Recent works that juxtapose different styles and media, thru 6/1. La Galleria, 6 E. 1st (505-2476).

FRANCESCO BONAMI—Figurative paintings inspired by childhood memories, thru 6/2. Sharpe, 175 Ave. B (777-4622).

MARSHAL HOPKINS—Small-scale paintings, thru 6/1. Cerigo, 202 Ave. A (777-2579).

MICHAEL KESSLER—Oil paintings on wood panels, of abstract organic forms, thru 6/8. Wolff, 513 E. 6th (460-5844).

MARCIA GYGLI KING—Drawings, monoprints, and relief paintings, from 1983–1986, of the artist's dog, and the ocean, thru 6/8. Parker/Smalley, 322 E. 11th (228-7023).

BILL KOMOSKI—A large wall drawing, paintings on canvas, and watercolors, thru 6/22. Christminster, 336 E. 5th (475-8369).

CARRIE LEDERER—Paintings of figures involved in ritualistic acts, surrounded by glyphic markings and symbols, thru 6/1. Pictogram, 443 E. 9th (505-5576).

ALICE WHITMAN LEEDS—An installation of a life-size, postmodern newsstand, incorporating over 350 familiar contemporary magazines, candy bars, cigarettes, etc., all made of sewn fabric, 5/22–6/15. Sensory Evolution, 420 E. 13th (505-9144).

WALTER MARTIN—Recent sculpture, thru 6/1. P.P.O.W., 337 E. 8th (529-1313).

EDGAR NEGRET—"The Andes"—metal sculptures and serigraphs, thru 6/28. Humphrey, 242 E. 5th (529-0692).

AMANDA PALMER—Fan-shaped, wall-hanging sculptural assemblages incorporating seahorses, flippers, mink tails, and other objects, thru 5/25. Salvador, 216 E. 10th (228-3165).

CARRIE PIERCE/BARBARA KREFT—Recent paintings and drawings by two Minneapolis artists, thru 5/30. Bockley, 66 E. 7th (420-9835).

RICK PROL—New paintings and drawings, thru 6/1. B-Side, 543 E. 6th (477-6792).

DAVID ROBBINS—Photographic works, some of them collaborative, thru 5/30. Nature Morte, 204 E. 10th (420-9544).

LINDA SALERNO—Large-scale gestural oil paintings that have the family as a theme, thru 6/1. Adams, 504 E. 12th (777-3366).

RUSSELL SHARON—Recent landscape paintings on canvas and wood, some with wood sticks attached to the surface, thru 6/1. Bromm, 170 Ave. A (732-6196).

CLAUDE SIMARD—Heavily impastoed figurative paintings, thru 6/8. Shainman, 500 E. 11th (460-5890).

TODT—Recent works, thru 6/22. Casas Toledo Oosterom, 235 E. 4th (777-2177).

SILVIA TACCANI—Polaroid self-portraits arranged in a grid format, thru 6/15. Z, 328 E. 11th (473-0009).

KATHLEEN WHITE—An installation titled, "Wheels of Fortune," which will transform the gallery into a carnival booth with a Ouija board painted on the floor, thru 6/1. Diaz, 223 E. 10th (420-9174).

MICHELE ZALOPANY—Charcoal drawings of images that might have been taken from vintage photographs, thru 6/7. Good, 39 Great Jones (420-9063).

SoHo and TriBeCa

EDWARD ALLINGTON—New sculpture and drawings, thru 5/31. Brown, 100 Greene (219-1060).

JOHN M. ARMLEDER—Furniture sculpture, thru 5/31. Gibson, 568 Broadway (925-1192).

PHILIP AYERS/HUNT SLONEM—Bleak landscapes and interior scenes in paintings that examine the private world within mundane household settings/Paintings of the tropical birds that belong to this artist, depicting his vision of nature unspoiled. Thru 6/7. Semaphore, 462 W. Broadway (228-7990).

RICHARD BECKETT—Constructions and new works on paper, thru 5/30. Toll, 146 Greene (431-1788).

SEYMOUR BOARDMAN/RICHARDS RUBEN—Recent abstract paintings by both, thru 6/14. Shapolsky, 99 Spring (334-9755).

DEREK BOSHIER—Thickly impastoed oil paintings of American landscapes, with titles such as "Fashion Victim in the Snow," thru 5/31. Totah-Stelling, 152 Wooster (475-8330).

VICTOR BURGIN/BERYL KOROT—Recent photographic works based on Edward Hopper's 1940 painting, "Office at Night"/Oil paintings in which calligraphic markings form an all-over pattern. Thru 5/31. Weber, 142 Greene (966-6115).

SIGRID BURTON—Abstract paintings with organic forms, thru 5/31. Patricia Hamilton at 112 Greene (966-3864).

KATHARINE T. CARTER—New paintings, thru 5/31. Bromm, 90 W. Broadway (732-6196).

HOUSTON CONWILL/MILTON KOMISAR—An installation dedicated to the memory of artist Ana Mendieta/Large-scale light sculptures. Thru 5/31. Alternative Museum, 17 White (966-4444).

RUPERT DEESE—Four large multi-paneled paintings that show this artist's admiration for industrial design and technology, thru 6/18. Hoffman, 429 W. Broadway (966-6676).

DOROTHY DEHNER—A retrospective of paintings, watercolors, and bronzes, plus recent large-scale outdoor sculptures, thru 5/28. Twining, 568 Broadway (431-1830).

ELAINE DE KOONING—New paintings, on canvas and plywood, thru 5/31. Gruenebaum, 415 W. Broadway (966-3646).

TERRY DUFFY—Acrylic paintings of crucified figures, by an artist from Liverpool, thru 6/8. Blom & Dorn, 164 Mercer (219-0761).

CARROLL DUNHAM—Mixed-media paintings on assorted wood veneers which have been glued to rectangular plastic panels, thru 5/31. Baskerville + Watson, 578 Broadway (925-1955).

ELIZABETH DWORKIN—Abstract paintings that refer to landscapes, thru 5/31. Munroe, 415 W. Broadway (226-0040).

PIETRO FORTUNA—Paintings with stucco-like surfaces, of abstracted objects and structures, thru 5/30. Nosei, 100 Prince (431-9253).

BILL FREELAND/BILL BARRETTE— Recent sculpture/Works incorporating photographs, painting, and sculpture. Thru 5/31. Oscarsson Siegeltuch, 568 Broadway (431-3550).

AMARA GEFFEN—Sculptures inspired by architecture, thru 5/31. A.I.R., 63 Crosby (966-0799).

RICHARD GINS—Recent monoprints, thru 5/31. Piney, 80 Varick (226-1864).

CHARLES HEANEY/ELIOT PORTER—Selected paintings, etchings, and woodcuts/Black-and-white photographs of the Southwest. Thru 5/31. Witkin, 415 W. Broadway (925-5510).

JOHN HERSEY—Monumentally-scaled paintings of figures, plus drawings and etchings, thru 6/21. Hirondelle, 476 Broome (925-1538).

ANISH KAPOOR—New sculptures, both floor works and wall pieces, painted in primary colors, thru 5/31. Gladstone, 99 Greene (431-3334).

ELLSWORTH KELLY—Recent sculpture, thru 6/7. Blum Helman Warehouse, 80 Greene (245-2888).

JOSEPH KOSUTH—An installation of wallpaper designed by the artist, plus a retrospective of conceptual works downstairs, thru 6/14. Castelli, 142 Greene (431-6279).

CHRISTOPHER LE BRUN—Richly surfaced paintings from which emerge mysterious shapes that resemble horses, wings, and spheres, thru 5/24. Sperone Westwater, 142 Greene (431-3685).

CLAIRE LIEBERMAN/MARK SCHWARTZ—Sculptures of stacked, carved, and inlaid colored stone, plus larger marble pieces/Oil paintings that depict themes of psychological and sexual identity. Thru 5/31. Baum, 109 Hudson (219-9854).

ROBERT LONGO—New large-scale works combining painting and sculpture, thru 5/31. Metro Pictures, 150 Greene (925-8335).

ROBERT MANGOLD—Six new large-scale paintings and works on paper, thru 5/24. Cooper, 155 Wooster (674-0766).

PETER MAX—Recent paintings and prints, thru 6/4. Jack, 138 Prince (226-1989).

ALBERT MERTZ—An installation of red and blue squares painted on the gallery's walls, thru 5/31. Greenwald, 181 Mott (219-1642).

MELISSA MEYER—Abstract oil paintings with a rhythmic flow of line inspired by landscapes and natural forms, plus drawings in oilstick, thru 5/31. Erpf, 568 Broadway (925-6160).

JOHN MONTI/MARY CARLSON—Recent sculpture by both, thru 6/7. Marcus, 578 Broadway (226-3200).

TADEUSZ MYSLOWSKI—Abstract works that are grids of steel plates with baked-enamel surfaces, in a series entitled "New York Composites," thru 6/7. Carpenter + Hochman, 420 W. Broadway (219-0110).

PETER NADIN/STEPHEN BUCKLEY—Paintings with self-referential elements/Large-scale abstract multi-panel paintings with three-dimensional wood and canvas construction. Thru 6/4. Alexander, 59 Wooster (925-4338).

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ART

FRED NAGELBACH—Sculptures that are intended for installation on gables, rooftops, lawns, porches, 5/23–6/11. Bowery, 121 Wooster (226-9543).

LOWELL NESBITT—New paintings and sculptures of imaginary gardens, thru 6/14. DiLaurenti, 383 W. Broadway (925-5100).

ALBERT OEHLEN—Twelve new paintings that have interiors as a theme, some with mirrors collaged to the canvas, thru 5/24. Sonnabend, 420 W. Broadway (966-6160).

CARL PALAZZOLO—Abstracted landscape paintings in triptych format, thru 6/7. Stoler, 13 White (966-5090).

WILLIAM PETTET—Abstract works on paper, thru 6/28. Herlin, 68 Thompson (431-8732).

FLORENCE PUTTERMAN—Paintings and sculpture that celebrate ancient Native American culture, thru 6/12. Segal, 568 Broadway (431-0010).

HARVEY REDDING—Landscape paintings, thru 6/3. Since Cezanne, 529 Broome (517-3659).

RICARDO REGAZZONI—Gilded, geometrically faceted columns, along with working drawings and screens, thru 5/31. Green, 152 Wooster (982-3993).

JOYCE ROBINS—New abstract bronze and ceramic sculptures, thru 5/31. 55 Mercer (226-8513).

BRIGITTA ROHRBACH—Recent paintings with images that have been photochemically applied to the linen, thru 5/31. Newburg, 44 White (219-1885).

KENNY SCHARF—New paintings, thru 5/31. Shafrazi, 163 Mercer (925-8732).

CLAIRE SEIDL—New abstract paintings and works on paper, thru 5/31. Rosenberg, 115 Wooster (431-4838).

TIM SPELIOS—Recent sculpture and drawings, thru 6/7. Esman, 70 Greene (219-3044).

GARY STEPHAN—Recent paintings, plus selected oils on masonite from 1966, thru 5/31. Boone, 417 W. Broadway (431-1818).

MERLE TEMKIN—A site-specific installation, thru 5/24. Sensory Evolution, 492 Broome (334-9625).

ROBERT THERRIEN—Recent paintings and sculpture, thru 6/14. Castelli, 420 W. Broadway (431-5160).

KN THURLBECK—Paintings with photographs in them, thru 5/31. Condeso/Lawler, 76 Greene (219-1283).

ANTON VAN DALEN—Paintings, drawings, and sculpture from 1973–1986, thru 6/14. Thorp. 103 Prince (431-6880).

BRUCE WALL/PHYLLIS BRAMSON—Three-dimensional paintings/New paintings and drawings. Thru 5/31. Knowlton, 153 Mercer (431-8808).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

TAD WILEY—Minimal paintings on shaped pieces of pine wood, thru 5/31. Lang & O'Hara, 568 Broadway (226-2121).

KARL WIRSUM—A retrospective of paintings, drawings, sculpture, and prints from the last twenty years, by this Chicago artist, thru 5/24. Kind, 136 Greene (925-1200).

Other

JUDY CHICAGO—Large-scale "needleworked" paintings, plus drawings and prints, in a series entitled "The Birth Project," thru 6/15. Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500).

ANTONY GORMLEY—Recent lead and fiberglass sculptures of figures, thru 6/10. Ala, 32 W. 20th (741-3344).

STEPHEN HANNOCK—Large-scale imaginary landscapes painted with fluorescent and phosphorescent pigments, thru 6/4. Bernarducci, 17 E. 17th (206-7578).

MICHAEL KIRK/KEITH LONG—Pastels, monoprints, and constructions/Mixed-media wall reliefs. Thru 6/1. 50 West, 554 W. 50th (957-9845).

ROBERT RAUSCHENBERG—White and black paintings, along with a group of small-scale collages, all from 1949–1952, thru 5/31. Gagosian, 521 W. 23rd (807-0807).

YVONNE THOMAS—Abstract paintings from 1959–1985, 5/22–6/29. St. Peter's Church, Lexington and 54th (935-2200).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). "Seven Spanish Realists," with works by Hernandez, Lopez-Garcia, Lopez, Marsans, Moreno, Quintanilla, Verdasco; 5/21–6/28.

DIDIER AARON—32 E. 67th (988-5248). French paintings and drawings, 1780–1820; thru 6/7.

HOFFELD—1020 Madison (734-5505). "Animals in American Sculpture, 1915–1950," with works by Flannagan, Gross, Lachaise, Manship, Nadelman, Walters, Zorach; thru 5/31.

MATHES—851 Madison (249-3600). "Purism and the Spirit of Synthesis," with paintings and works on paper by Buchet, Hanson, Henri, Le Corbusier, Leger, Ozenfant; thru 5/31.

MAZOH—13 E. 76th (737-2203). Early Picasso drawings on loan from the collection of Maya Ruiz-Picasso; thru 6/28.

SHEPHERD—21 E. 84th (861-4050). 19th-century French paintings, sculpture, watercolors, pastels; thru 6/28.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Hofmann, Moore, others; thru 5/31.

SPANIERMAN—50 E. 78th (879-7085). Paintings by Bierstadt, Cassatt, Chase, Inness, Lane, Prendergast, Sheeler, others; thru 6/21.

TERRY, CHASSMAN & ASSOCIATES—59 E. 80th (772-3575). "Personal Art," with paintings by Cohn, Day, De Nota, Schwarzburg, Silberman, Solot, Van Wijngaarden; thru 6/7.

WENDER—3 E. 80th (734-3460). "Spring Colors: Landscape Painting in 20th-Century China," thru 6/21.

WILLARD—29 E. 72nd (744-2925). "Fiftieth-Anniversary Exhibition," with works by Duff, Goldberg, Ladda, Lane, Rothenberg, Schwartz, Shea, others; thru 6/30.

57th Street Area

DEUTSCH—20 W. 57th (765-4722). American 20th-century art, by Albers, Bluemner, Dove, Gorky, J. Stella, others; 5/24–6/18.

DONSON—24 W. 57th (245-7007). Fauve and Expressionist woodcuts, 1905–1925; thru 6/14.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Finkbeiner, Maas, Schwartz, Shaler, Wax, Yake; 5/22–6/28.

ROSENBERG—20 W. 57th (757-2700). Paintings and drawings with floating forms, by Brooks, Calder, Jenkins, Krasner, Tobey, others; thru 5/29.

East Village

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Works by 54 Afro-American artists who were exhibiting in the '30s and '40s; 5/25–6/29.

MOKOTOFF—735 E. 9th (674-4677). "Heads"—paintings and sculpture by Abdel, Agostini, Baechler, Borofsky, Frangella, Pavia, Resnick, others; thru 5/31.

POSTMASTERS—66 Ave. A (477-5630). Paintings by Bridgwood, photographs by Formisano, video installation by Hornbacher; thru 6/8.

SoHo and TriBeCa

CLOCKTOWER—108 Leonard (233-1096). "Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters," with works by Acconci, Bill and Mary Buchen, Paik, Phillips, Rosenthal, others; thru 6/15.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch, and British Drawings From the Courtauld Collections"; thru 7/26.

ESMAN—70 Greene (219-3044). Paintings by Colo, DePalma, Geiger, Heeks, Meyer, Winters; thru 6/7.

EXIT—578 Broadway (966-7745). Works by contemporary Irish artists, selected by Lucy Lippard; thru 5/31.

HUDSON—105 Hudson (925-7290). Abstract paintings by Klein, Riese, Wortzel; thru 6/7.

LORENCE-MONK—568 Broadway (431-3555). Drawings by Beuys, Broodthaers, Caramelle, Polke, Richter, others; thru 6/7.

MILLIKEN—98 Prince (966-7800). Contemporary Dutch still-life paintings; thru 6/11.

NEW YORK ACADEMY OF ART—419 Lafayette (505-5300). Landscapes, cityscapes, and seascapes by Alsop, Appel, Beckman, Brown, Connelly, Grooms, Welliver, others; thru 6/30.

SANDER—51 Greene (219-2200). "Aspects of German Art in the Twenties," with works by Beckmann, Brockmann, Dix, Hoerle, others; thru 6/7.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Paintings by Butler, Norton, Rodriguez; thru 6/7.

THE KITCHEN—512 W. 19th (255-5793). "Arts and Leisure," with works by Atkinson, Disney, Lada, McCollum, Van Dalen, others; 5/24–6/14.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, west of Broadway, between 155th and 156th (368-5900). Annual Awards Exhibition, with works by Adams, Botts, Dodd, Georges, Reiland, Ryan, others; 5/22–6/15.

CITY—2 Columbus Circle (974-1150). "The Art of Building," with works by Aprile, Bley, Ginzel, Heller, Hunter, Imamura, Jones, Toole, Waag; thru 5/31.

KAUFMAN ASTORIA STUDIOS—34–12 36th St., Astoria (718-392-5600). "Human Form from the Media Age," with works by Bolt, Ellis, Keever, Neri, Roloff, Saar, others; thru 7/15.

PRATT—160 Lexington (718-636-3517). "The Artist and the Quilt," thru 5/28.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art," with works by Byars, Chand, Colette, Horn, McCoy, Parker, Pereire, Pisani, Saret; thru 6/15.

PHOTOGRAPHY

BILL BRANDT—Vintage photographs, thru 6/7. Burden, 20 E. 23rd (505-5555).

ANDREW BUSH—Large color prints documenting his two-year sojourn in Kilkenny, Ireland, and later work carried out in Los Angeles; thru 6/7. Lieberman & Saul, 411 W. Broadway (431-0747).

LEONARD FELDMAN—Recent black-and-white photographs, thru 6/1. Pleiades, 164 Mercer (226-9093).

STEPHEN FRAILEY—New photographs, thru 5/30. 303, 303 Park Ave. South (477-4917).

MICHAEL GOINGS/KEN MARCUS—Ballet photographs by both, thru 6/14. Neikrug, 224 E. 68th (288-7741).

HIROSHI HAMAYA—Documentary photographs and landscapes, thru 6/7. ICP Midtown, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–5. $1.

I.C.P.—1130 Fifth (860-1777). Tues. 12–8 (5–8 free), Wed.–Fri. 12–5, Sat.–Sun. 11–6. "Photography in Africa, 1849–1918," with 120 images from European and American collections; "South Africa: The Cordoned Heart"—photo-essays by twenty South African photographers; thru 6/22.

IRA MARTIN—Photographs of New York and other subjects, by this photographer (1886–1960) who was an associate of Paul Outerbridge and Margaret Bourke-White, thru 6/21. Photocollect, 740 West End (222-7381).

LEDEL—168 Mercer (966-7659).Vintage photographs by Abbott, Atget, Curtis, Fink, Kertesz, Outerbridge, Weston, otherrs; 5/21–7/2.

PABLO PICASSO/BILL BRANDT—Photographs of and by Picasso/Twenty of his most famous photographs of nudes. Thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

GEORGE B. WILLIAMS—Photographers of musicians and singers, thru 5/31. Modernage, 1150 Ave. of the Americas (997-1800).

GARRY WINOGRAND—Photographs in the Seagram collection, from the famous Marilyn Monroe image taken in 1955, to a 1981 portrait of John Huston, plus works from two projects, thru 6/26. Seagram Building, 375 Park (572-7379).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 5/23–25 at 9: Fred Holland in "Jack Johnson (Notes)" with Antaney Bowman, Janet Murtha, Hank Smith. $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/27.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Orient: The Victorian Photographs of John Thomson; thru 8/3.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 9/1.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemplating the American Watercolor; thru 5/26 . . . Michelle Stuart—Paradisi: A Garden Mural; thru 6/16. . . Curator's Choice: The Arts of Central Africa; thru 6/30 . . .Third Western States Exhibition; thru 7/28 . . . Asian Artists of Brooklyn; thru 6/23 . . . Site Drawings by Martyl: The Precinct of Mut at Luxor; thru 7/21 . . . The Art of Cezanne: From the Henry and Rose Pearlman Foundation; thru 7/14.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Playing Cards; thru 5/25 . . . La Nijinska: A Dancer's Legacy; thru 7/13 . . . Bon Voyage! Designs for Travel; thru 7/13 . . . Treasures of Hungary: Gold and Silver from the Ninth to Nineteenth Century; thru 8/10.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted . . . J.-A.-D. Ingres: Fifty Life Drawings from the Musee Ingres at Montauban; thru 6/15.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6. . . By the Muse Inspired; thru Nov . . . Enzo Cucchi; thru 7/6 . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6 . . Recent Acquisitions; 5/23–7/20.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Architecture of Richard Morris Hunt; thru 6/15 . . . Gothic and Renaissance Art in Nuremberg; thru 6/22 . . . Rodin: The B. Gerald Cantor Collection; thru 6/15 . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13. . . The Elegant Brush: Chinese Painting Under the Qianlong Emperor (1735-1795); thru 8/3 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . .Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860–1912; thru 5/20. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757–1930; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Grancel Fitz: Advertising Photographs, 1929–1939; thru 6/24 . . . Projects: Judith Barry; thru 6/3 . . . Jasper Johns: A Print Retrospective; thru 8/19.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia thru 8/31. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 10/15 . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . The Architect and the British Country House; thru 6/29.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50; children free. Women, Men, and Children Working as Artists; thru 6/12 . . . "Sots Art," thru 6/12.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . P. T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . James Henry Cafferty, N.A. (1819–1869); 5/22–8/24.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . A Building to Celebrate; thru 5/31. . . Berg Collection of English and American Literature; thru 11/1. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Designs in Jazz by David Stone Martin; thru 6/14.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Alex Katz Retrospective; thru 6/15 . . . Sacred Images in Secular Art; thru 7/13 . . . Shaker Design; 5/29–7/31. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Yasuo Kuniyoshi (1889–1953); thru 6/19. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Figure as Subject: The Last Decade; thru 5/28.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/21 at 10 & 2: 19th-Century European Paintings, Drawings and Watercolors. On view from 5/16. 5/22 at 10: Latin American Paintings, Drawings and Sculpture. On view from 5/17. 5/22 at 2: Hebrew Printed Books, Duplicates from the Library of the Jewish Theological Seminary of America. On view from 5/16. **East,** 219 E. 67th St. (606-0400). 5/21 at 10 & 2: Fine Antique and Modern Firearms from the Estate of Dr. Jack Strassman. On view from 5/17. 5/27 at 10: Furniture, Decorative Objects and Rugs. On view from 5/23.

DOYLE—175 E. 87th St. (427-2730). Next sale 5/28 at 10: Fine English and Continental Furniture, Decorations, and Paintings. On view from 5/24.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 5/30 at 6: Fine Oriental Carpets and Rugs. On view from 5/24.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/21 at 6:30: Auction to benefit the Isabel O'Neil Foundation for the Art of the Painted Finish. On view from 5/18. 5/22 at 10:15 & 2: 19th-Century European Paintings and Drawings. On view from 5/16. 5/23 at 10:15: English Furniture. On view from 5/16.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, May 21

NEW YORK PHILHARMONIC—"Horizons '86: Music as Theater." Zoltan Pesko conductor; sopranos Alison Hargan, Karen Beardsley; mezzo-sopranos Joyce Castle, Olive Fredricks; tenor Peter Haage; baritones John Brandstetter, Dieter Weller. U.S. premiere of scenes and interludes from Ligeti's *Le Grand Macabre*; Ligeti's *Adventures/Nouvelle Adventures* (staged by Ian Strasfogel). Avery Fisher Hall at 8. $12.

GOLIARD CHAMBER ORCHESTRA AND CHORALE, with tenor James Blanton, mezzo-soprano Sarah Young, flutist Barrett Cobb, violinist Christopher Lee. Carissimi's *Historia Divitis*; Mozart's Flute Quartet in C; Warlock's *The Curlew*; Bassi's *Three Choruses on Walt Whitman* (premiere). Merkin Concert Hall at 8. $10.

ELIZABETH RICH, pianist. Beethoven, Schubert, and Chopin's 24 Preludes. Alice Tully Hall at 8. $8.

SALUTE TO COMPOSER JIMMY MCHUGH—Pianist Daryl Sherman, guitarist John Pizzarelli Jr., bassist Jay Leonhart, cornetist Dick Sudhalter, drummer Jackie Williams, others. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $8.

JOSEPH ROMAGNOLI, tenor. Federal Hall, 26 Wall St., at 12:30. Free.

MAXINE SULLIVAN, vocalist, with pianist Keith Ingham. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

EILEEN CLARK, soprano. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

NEW MUSIC CONSORT—Works by Bove, Colquhoun, Swartz. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222), at 8. Free.

Thursday, May 22

NEW YORK PHILHARMONIC—"Horizons '86: Music as Theater." Oliver Knussen conductor; mezzo-soprano Kimball Wheeler; percussionists Eric Brewster, Daniel Druckman, Gordon Gottlieb, Joseph Passaro, Mark Sherman. Nancarrow's *Piece for Chamber Orchestra* (N.Y. premiere); Ruders's *Corpus cum Figuris* (U.S. premiere); Kagel's *Pas de Cinq*; Olivero's *Cantes Amargos* (U.S. premiere). Avery Fisher Hall at 8. $12.

MOZARTEUM QUARTETT SALZBURG—Mozart's String Quartets in d, K. 173; in A, K. 464; in C, K. 465. Symphony Space at 8. $5.

MORDECAI SHEHORI, pianist. Works by Bach, Schubert, Liszt, Mozart, Liszt-Mozart. Merkin Concert Hall at 8. $10, $15.

JERUSALEM: CAPITAL AND SOUL OF THE JEWISH PEOPLE—Israeli singer-guitarist-composer Ron Eliran, with Jane Gerber. Merkin Concert Hall at 1. $7.

SONGS OF BRECHT AND PREVERT, with singers Merion Brasch, Maurice Edwards, and pianist Paul Trueblood. Music by Weill, Eisler, others, in a cabaret evening. TOMI/Terrace Theater, 23 W. 73rd St. (807-4990), at 8. $8.

A BAROQUE POTPOURRI, with Adam Gilbert, recorder; Baroque-oboist John Abberger, gambist Lisa Terry, harpsichordists Dongsok Shin, Gwendolyn Toth. Works of Handel, Loeillet, Telemann, Vivaldi. St. Stephen of Hungary Church, 414 E. 82nd St. (861-8500), at 7:30. $4.

GRACE WHANG, cellist/**DAVID WINKELMAN,** pianist. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DANA PIELET, pianist. Lincoln Center Library at 4. Free.

Z2—Percussionist Tracie Lozano, flutist Kathleen Nester, harpist Elizabeth Panzer, violist Tina Pelikan. Bouchard, Cage, Mamlock, Morrow (premiere), Sollberger, Tanenbaum (premiere). Cuando Community Center, 9 Second Ave. at Houston (662-8127), at 8. $6.

KUNI MIKAMI—Jazz. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

BARGEMUSIC—Violinist Hamao Fujiwara, pianist Shigeo Neriki, soprano Lucy Shelton, cellist Fred Sherry. Beethoven's Eight Songs; Shostakovich's *Romantic Suite*; Mendelssohn's Piano Trio in c, Op. 66. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

Friday, May 23

CYPRIEN KATSARIS, pianist (N.Y. debut). "Liszt and Beethoven: Death and Heroism," including transcriptions for piano. Alice Tully Hall at 8. $10, $12.

ASTOR PIAZZOLLA Y SU QUINTETO TANGO NUEVO—Public Theater, 425 Lafayette St. (598-7150), at 8. $10.

LAGUARDIA CHAMBER MUSIC SOCIETY, Anna Ext and Jonathan Strasser conductors. Music of Mozart, Beethoven, Schubert, Bruckner, Britten. Liederkranz Club, 6 E. 87th St., at 7:30. Free.

FACULTY RECITAL—Classical and jazz music by Chopin, Bach, Frescobaldi, Walter Thompson. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

SONGS OF BRECHT AND PREVERT—See 5/22.

TURKISH MUSIC—Town Hall at 8. $15.

KAREN MASON, vocalist. "Broadway, Beatles, and brian." With pianist Brian Lasser, Nelson Rangell. Minetta Lane Theater, 18 Minetta Lane, off Sixth Ave. (420-8000), at 11:15 p.m. $17.50.

WIND AND THUNDER—Bill Cole on non-Western reeds, Hafiz Shabazz on non-Western percussion, Julius Hemphill on Western reeds, Joe Daly on tuba. Jazz and third-world music. Just Above Midtown Gallery (JAM), 503 Broadway, 5th floor, between Spring and Broome Sts. (874-4153), at 8. $6.50.

ALAN WEINBERG, pianist. Lincoln Center Library at 4. Free.

MEMORIAL DAY SPECTACULAR—"The Best of Centerfold." Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

CARMEN LEGGIO, alto saxophonist. Jazz at Noon, a lunch-hour jam session. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

ALAN KINGSLEY, pianist. Faculty recital. Brooklyn Conservatory of Music, Queensboro branch, 140-26 Franklin Ave., Flushing (718-461-8910), at 8. $6.

Saturday, May 24

CARLOS BARBOSA-LIMA/SHARON ISBIN, guitarists. Music by Jobim, Madriguera, Brower, Gershwin, Vianna. Guitarreria Orozco, 155 Sixth Ave. (691-8620), at 4. $5.

ASTOR PIAZZOLLA—See 5/23.

DOO-WOP EXTRAVAGANZA—Earl Lewis and the Shannels; Arlene Smith and the Chantels, Willie Winfield and the Harptones, Speedo and the Cadillacs, Eugene Pitt and the Jive Five. Apollo Theater, 253 W. 125th St. (749-5838), at 8 and 11. $5–$30.

SELMA MEDNIKOV PAKTER, pianist. C.P.E. Bach, Beethoven, Tchaikovsky, Brahms, Medtner, Weinberger-Chasins. Lincoln Center Library at 2:30. Free.

ROBERT STALLMAN, flutist, with pianist-harpsichordist Erika Nickrenz, other instrumentalists. Works by Blavet, Telemann, Jolivet, Piston, Schubert. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662- 2133), at 7:30. Free.

ROBERTA PRADA, soprano, with pianist Roderick Kettlewell. Songs by Purcell, Mozart, Falla, Ives. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

WIND AND THUNDER—See 5/23.

SONGS OF BRECHT AND PREVERT—See 5/22.

VALERIE LEVY, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St. at 2. Free.

CON BRIO ENSEMBLE—Woodwind quintets by Mozart, Reicha, others. Flushing branch, Queens Borough Public Library, at 2. Free.

Sunday, May 25

CAROL LIAN, pianist. Chopin, Ravel, Liszt, Jack Reilly, and Lian's improvisations on well-known writings. Merkin Concert Hall at 8. $8.

CAROL JASON, soprano, with pianist Floyd Sharp. Arias and songs by Verdi, Meyerbeer, Delibes, Donizetti, Puccini, others. Merkin Concert Hall at 3. $8.

PHYLLIS HYMAN/STANLEY CLARKE/TOM BROWN/STANLEY TURNTINE — Jazz at the Apollo, 253 W. 125th St., at 8 and midnight. $5–$30.

LUCILLE GREENFIELD, composer-pianist, with other artists. Original music, with poetry. CAMI Hall, 165 W. 57th St., at 3:30. $7.

LISA TERRY, viola da gambist, with harpsichordist Gwendolyn Toth. Music of d'Hervelois, Forqueray, Bach, C.P.E. Bach. St. Stephen of Hungary Church, 414 E. 82nd St. (861-8500), at 7:30. $4.

CHIN SUZUKI QUARTET—The bassist, with saxophonist Steve Slagle, pianist Andy La Verne, drummer Adam Nussbaum. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8 and 9:30. $8.

ASTOR PIAZZOLLA—See 5/23.

PRIMAVERA VOCAL CONSORT—Music by Bennett, Gibbons, Monteverdi, Weelkes, others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 4. Free.

SONGS OF BRECHT AND PREVERT—See 5/22. Today at 3 and 7.

PANDIT PRAN NATH—Morning ragas, with La Monte Young, Marian Zazeela, Ray Spiegel. 155 Mercer St., at 11 a.m. $8.

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BARGEMUSIC—See 5/22. Today at 4.

OMNI ENSEMBLE, with mezzo-soprano Constance Beavon. Works by Ives, Ravel, others. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope, Brooklyn (718-622-3300), at 2. $6.

ALEXANDER MILSHTEYN, pianist. Brooklyn Museum, Eastern Pkwy., at 1:30. Free with museum admission.

Monday, May 26—Memorial Day

SCHUBERT SOCIETY OF NEW YORK—Soprano Lucy Shelton, hornist David Jolley, pianist Caroline Stoessinger, violinist Daniel Phillips, violist Linda Eddy, cellist Timothy Eddy, oboist Humbert Lucarelli, and the Schubert Singers of the Cathedral. Songs for soprano, Quartet in F, piano Impromptus, and works for male chorus. Inaugural concert of the Society, at St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

KAREN MASON—See 5/23. Tonight at 8.

Tuesday, May 27

VINIA TSOPELAS, pianist (N.Y. debut). Music of Bach-Busoni, Constandinidis (N.Y. premiere), Beethoven, Schumann. Alice Tully Hall at 8. $6–$10.

LOUIS PELOSI, composer. Premieres of five works, performed by the Rosewood Chamber Ensemble, others. Merkin Concert Hall at 8. $7.

SIMPLE MINDS, the rock group from Scotland, with The Call. Radio City Music Hall at 8; also Wed. $18.50.

RUTH STEVENS, violist/**PHILIP MARTORELLA,** pianist. Bach, Bloch, Brahms, Faure, Martorella (N.Y. premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

BARBARA BAILEY, mezzo-soprano/**WILLIAM BARTO JONES,** pianist. Brahms, Poulenc, Granados, Gershwin. Trinity Church, Broadway at Wall St., at 12.45. Free.

REBECCA PECHEFSKY, pianist/**NANCY CARR,** clarinetist. Brahms, Weber, Schumann, Anderson, Osborne. Broadway Presbyterian Church, at 114th St., at 7:30. Free.

HEIDI LOWY, pianist. Berg, Schumann, Scriabin, Ravel, Liszt. Lincoln Center Library at 4. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

LUCIA DI LAMMERMOOR, by Donizetti. Opera Production Group of the Henry Street Settlement Music School, Kurt Saffir conductor. Harry DeJur Playhouse, 466 Grand St. (598-0400). 5/19 at 7. $6.

LIGHT OPERA OF MANHATTAN—Through 6/15: Victor Herbert's *Sweethearts.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). At 8 Wed.–Sat.; Wed. also at 2; Sat. and Sun. at 3:30. $17.50.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through July 5. Tickets $9–$65. 5/19 at 8: *Les Sylphides, Requiem, Bourree Fantasque.* 5/20 at 8: An evening honoring Antony Tudor—*The Leaves Are Fading, Dim Lustre, Jardin aux Lilas, Dark Elegies.* 5/21 at 8: *Symphonie Concertante, Murder* (N.Y. premiere of David Gordon's work), *Francesca da Rimini.* 5/22 at 8: *Theme and Variations, Dim Lustre, Requiem.* 5/23 at 8, 5/24 at 2 and 8: *Romeo and Juliet.* 5/26 at 8: *Romeo and Juliet.* 5/27, 29 at 8, 5/28 at 2 and 8: *Don Quixote.*

New York City Ballet

NEW YORK STATE THEATER—Through June 22. Tickets $4–$38. 5/20, 21 at 8: *A Midsummer Night's Dream.* 5/22 at 8: *The Goldberg Variations, Brahms-Schoenberg Quartet.* 5/23 at 8: *Concerto for Two Solo Pianos, Quiet City, Symphony in C.* 5/24 at 2: *Divertimento No. 15, Kammermusik No. 2, Who Cares?* 5/24 at 8: *A Midsummer Night's Dream.* 5/25 at 1: *La Source, Concerto for Two Solo Pianos, Symphony in C.* 5/25 at 7: *Kammermusik No. 2, Quiet City, Brahms-Schoenberg Quartet.* 5/27

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Martha Graham Dance Company

CITY CENTER—May 27–June 15. Tickets $12–$25. 5/27 at 7:30: *Diversions of Angels, Densihawn/Graham Solos* (world premiere), *Temptations of the Moon, The Rite of Spring.* 5/28 at 8: *Seraphic Dialogue, Denishawn/Graham Solos, Part Real-Part Dream, The Rite of Spring.* 5/29 at 8: *Song, Heretic, Diversion of Angels, "Acts of Light."* 5/30 at 8: *Diversion of Angels, Denishawn/Graham Solos, Temptations of the Moon, Appalachian Spring.* 5/31 at 2: *Song, Temptations of the Moon, Appalachian Spring.* 5/31 at 8: *Seraphic Dialogue, Heretic, Diversion of Angels, The Rite of Spring.* 6/1 at 3: *Appalachian Spring, Plain of Prayer, "Acts of Light."*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Ernesta Corvino's Dance Circle Company.** Premiere of "The Mummy Returns," based on the 1932 movie; also guest Ellen Kogan in "Klezmerized"; other works. 5/21, 23 at 8; 5/25 at 2 . . . **Baba Dancers.** Six modern-dance works by Hikari Baba. 5/22, 24, 25 at 8.

Other

ANN VACHON/DANCE CONDUIT—Work by Jose Limon, Ann Vachon, Madeline Cantor. Limon Center, 38 E. 19th St. (777-3353). 5/22, 23 at 8. $7.

ANNABELLA GONZALEZ DANCE THEATER—Program includes two new works. Nikolais/Louis DanceSpace, 33 E. 18th St. (722-4128). 5/19, 22, 23 at 8. $7.

BEBE MILLER AND COMPANY—Whitney Museum of American Art at Philip Morris, Park Ave. at 42nd St. 5/22 at 12:30. Free.

BARBARA HOFRENNING/LESLEY FARLOW AND BJ GOODWIN—Work by each. Ethnic Folk Arts Center, 179 Varick St. (620-4083). 5/19 at 8:30. $6.

DANCEART COMPANY—Modern-dance choreography by Benita Bike features the multi-art "Cycle." Cunningham Studio, 55 Bethune St. (924-0077). 5/24, 25 at 8:30. $7.

DOUGLAS WRIGHT AND DANCERS—Four pieces, all but one N.Y. premieres. The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). 5/23 at 9; 5/24, 25 at 8. $7.

GINA GIBNEY—Five new works. Cunningham Studio, 55 Bethune St. (924-0077). 5/27, 28 at 9. $6.

ON THE MAP, a dance play, with choreography by Lynn Simonson and Charles B. Wright; written by Eric H. Weinberger, music by Dan Reider. Dance Space, Inc., 622 Broadway between Houston and Bleecker Sts. (744-5562). 5/24, 25, 31, 6/1 at 8. $8, $6 in advance; 6/1, $10.

RALPH LEMON/CROSS PERFORMANCE—Program A: "Solos" and "Forest"; 5/22, 24, 30 at 8; 6/1 at 3. Program B: premiere of "And the Jungle Will Obliterate the Shrine/Seasons"; 5/23, 31 at 8; 5/25 at 3. $7.

SAEKO ICHINOHE AND COMPANY—Two premieres and a retrospective. Marymount Manhattan Theater, 221 E. 71st St. (246-4779). 5/19, 20, 21 at 8. $12.

ST. MARK'S CHURCH IN-THE-BOWERY—Dances for 2: Susan Matheke and Willie Feuer, solo and duet works. 5/22, 23 at 8:30 . . . **Larry Clark and Dancers,** three works with a live jazz band. 5/24, 25 at 8:30. Second Ave. at 10th St. (924-0077). $7.

SCHOOL OF AMERICAN BALLET SPRING WORKSHOP—Performers are young students; works include a new ballet by Bart Cook, works by Balanchine, Robbins, Bournonville. Juilliard Theater, 155 W. 65th St. (877-7635). 5/19 at 7. $30; with benefit supper, $200.

SUSAN FOSTER AND DANCERS—"Blurred Genres." Cunningham Dance Studio, 55 Bethune St. (924-0077). 5/19, 20, 21 at 9. $7.

WOMEN'S WORK—Abiogenesis, Inc., with choreography by Angela Allyn and Jayne Bernasconi, including several premieres. Guest artists Stacey Temple and dancers in "Never Before Five." Cubiculo, 414 W. 51st St. (265-2138). 5/21–25 at 8, $7; 5/22 is a benefit, $20; 5/25 at 3:30, $3.50.

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OTHER EVENTS

WITH MEMORIAL DAY IN MIND—The American Legion is observing the holiday with its annual **commemorative ceremony,** 5/26, at 10:30 a.m., at the Soldiers and Sailors Monument, Riverside Drive and 89th–90th Sts. Plans for a parade were indefinite at our press deadline, but if there is a march before the ceremony, it will begin at 72nd St. and West End Ave., proceed to Broadway, then north to 86th St., over to the Drive and the Monument . . . Out **Coney Island** way, the official beach season opens this weekend, and holiday decorations will be up on the Astroland portion of the Boardwalk for the celebration. The U.S. Army Green Berets Parachute Jump Team will appear Sat., Sun., and Mon., 1:30–2.

MORE CELEBRATIONS FOR THE WEEK—Is there anybody out there who doesn't know how to join **Hands Across America** 5/25? Uniting Americans and visitors in a "moment of shared concern for the hungry and homeless," at 3 p.m. our time, the enterprise has a $50 million goal; to buy a link in the coast-to-coast chain of humanity, phone 1-800-USA-2000 and pledge $10–$35. Battery Park is the starting point, and you'll be directed to a spot of turf all your own . . . Celebrating its 75th birthday, the **New York Public Library** at Fifth Ave. and 40th–42nd Sts. will show a new face to the world beginning 5/22, with the veil of scaffolding gone for good, the fountains playing once again, its facade graced with new landscaping and alight at night, and the magnificent Carrere and Hastings building looking better than new—beautifully old and grand. Stroll toward it along 41st St. and see for yourself. Just for the day, the building will close to the public, and "Patience" and "Fortitude," the guardian lions, will be done up in top hats and bow ties, to greet those invited to opening-day ceremonies, beginning at 11:25 a.m. 5/23, the actual birthday date, everything opens to the public—the chief gem being the Edna Barnes Salomon Room on the third floor, newly refurbished as a gallery for showing the collection of paintings and sculpture. From 10 to 11:30 in the Rotunda, we're all invited for a coffee visit. Future gallery hours: Mon.–Sat. 10–6; the Library itself stays open until 9 p.m. Mon.–Wed. . . . Another birthday, this one the 65th for **Andrei Sakharov,** 5/20 at 8 at Town Hall (928-9123). Dr. Sakharov's wife, Yelena Bonner, will be on hand, and so will poet Joseph Brodsky, singer Misha Raitzin, Bolshoi star Renata Babak, and the Ameruss String Quartet, for an evening of arias, folk music, and poetry. Tickets, $7–$15 . . . The **Harlem Children's Storefront** will benefit from an indoor-outdoor evening 5/27. This is the only tuition-free private school that serves the needy youngsters of the community, and the street party, 5–7, is at the Storefront, 129th St. between Madison and Park Aves.; tickets, $35. A Stomping at the Savoy dinner-dance, $125 and $250, spotlights cellist Yo-Yo Ma, singer Roberta Flack, and the Harlem Blues and Jazz Band. Proceeds will add a seventh grade to the school (628-2208 or 879-3977) . . . Children performing for children is the aim of **TADA!,** and a birthday benefit will help the company stay healthy and in business. 5/19 at 7:30, at the Theater of the Open Eye, 270 W. 89th St., members of the troupe will let you sample their repertory and be entertained by Carl Payne (he's Cockroach on Bill Cosby's show), opera singer Gail Hadani, and Broadway performers. TV's Estelle Getty (the Goldenest Girl of all) is emcee. Tickets, $15 for kids, $35 and $50 for adults (627-1732); a buffet and party follow the show . . . **Wizards of Rhyme** is another benefit, by the youths of the United Tenants Association of Cathedral Parkway Towers. It's an original dance piece, 5/24 at 8, Symphony Space, Broadway and 95th St. (864-5400); $10, children $5.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, through 6/1. This 116th edition includes acrobats from the People's Republic of China; performers from Morocco and Mexico, Bulgaria and Sweden, France and Poland; clowns and comics and showgirls. Show times: 5/21, 23, 28, 30 at 1:30 and 7:30; 5/22, 29 at 10:30 a.m.; 5/24, 31 at 10:30, 2:30, 7:30; 5/25, 26, 6/1 at 1 and 5:30. $6.50–$10.50, with children half-price at some performances.

LATE-MAY CALENDAR NOTES—The twice-each-year **Washington Square Outdoor Art Exhibit** opens for its spring stand Memorial Day weekend, 5/24, 25, 26 noon–sundown (some after-dark artists stay around later). The venue for this Village favorite changes a bit each season, it seems, but generally you'll find the artworks displayed south of 14th St. along Fifth Ave., and extending south of the Square and on some of the side streets in the area. The show will also be up the two following weekends, 5/31, 6/1, 7, 8 . . . **Festival '86,** "a celebration of people," is down for 5/24, noon–6 (rain date 5/25), on W. 84th St. between Columbus and Amsterdam Aves. Food and drink, 100 vendors of jewelry and crafts and antiques, and lots of entertainers: Polynesian dancers, three bands, the Harbor Brass quintet, and jazz musicians . . . In Queens, the annual **Czechoslovak Festival,** 5/25, 26 from 11 a.m., at Bohemian Hall and Park, 29-19 24th Ave. in Astoria, features traditional foods like roast duckling and sauerkraut, folk dancers, gymnasts, historic and cultural presentations, the Pilsner Brass Band with polkas and waltzes. $5 admission, children under 12 free . . . This has been **Japan Month at the American Museum of Natural History,** winding up 5/24 and 25, with music and dance as well as demonstrations of floral arranging and slide talks, all between 1 and 4:30. Free with Museum admission . . . **Travel Tales** is the theme for Selected Shorts at Symphony Space, 5/21 at 6:30, Broadway and 95th St. (864-1414). Readers and their respective authors: Tammy Grimes reading Nadine Gordimer, Linda Hunt and Muriel Spark, Eli Wallach and Moishe Nadir, Harris Yulin and Mark Helprin. $5, refreshments to buy from 5:45.

OUT OF THE CITY BUT NEARBY—If your weekend plans include a bit of travel, consider the **Jewish Festival,** an annual event at the six-acre home of the Free Synagogue of Westchester, 500 N. Columbus Ave. in Mt. Vernon (914-664-1727). Sundown to midnight 5/24, noon to midnight Sun. and Mon. Mideastern food, drinks, folk art from all over the world, fabrics, decorative art, fun for kids, a hot-air balloon for free rides, European and Yiddish entertainment, and indoor shows Sun. and Mon. at 2:30 and 5:30. Admission is free, but there's always lots to look at and to buy . . . The **Greater Westchester County Fair and Exposition** opens 5/23 to run through 6/8, at the Yonkers Raceway Fairgrounds. Agricutural contests, a demolition derby, entertainment, a roller coaster. $4, children to 8 free; parking, $2 (914-968-4200) . . . At Sleepy Hollow Restorations, there'll be **sheep shearing at Philipsburg Manor,** Rte. 9 in North Tarrytown, 5/24, 25, 26. This 18th-century farm also has a working grist mill, farm animals, and a stone manor house; open 10–5.$4, children 6–14 $2.50, seniors $3.50 . . . **Boscobel by candlelight,** 5/24, 7–9, helps this Hudson River Valley jewel, in Garrison, celebrate its 25th anniversary. The estate opens at 5:45, so the gardens and grounds and the view can be enjoyed before the tour of the house, to music by the Baroque Quartet. $4, children 6–14 $2.

TOURS

GREENWICH VILLAGE, with Michael Levin. 5/24 at 2: **The Endangered Landscape,** the far-west Village; also 5/31, 6/7, 21; $5 . . . 5/25 at 2: **La Vie Boheme,** the Jefferson Market–Sheridan Square neighborhood—socialism, feminism, and free love; also 6/1, 8; $5 . . . 5/26 at 1: **Village Lit,** "in the footsteps of the literary giants"; $8. Must reserve for all (924-7187).

FULTON FISH MARKET—Visit the wholesale market behind the scenes, to see fishmongers in action. The South Street Seaport is the host, and there will be a clam-chowder breakfast before you go off to your daily activities. 5/22, then alternate Thurs., 6–7:45 a.m. $12; must reserve (669-9416).

MUNICIPAL ART SOCIETY TOURS—(935-3960). **"Architects at Work,"** tours of architects' offices. 5/20 at 1: Stephen Lepp Associates; $8 . . . **Broadway Hurrah,** a series of treks along New York's longest boulevard. 5/24, 1–4, "Changing Broadway, Times Square to Columbus Circle; $10 . . . **Grand Central Terminal.** Wed. at 12:30; meet at the Chemical Bank on main concourse, under Kodak sign. Free.

CHELSEA: BRICK AND BROWNSTONE—Tour with the Museum of the City of New York (534-1672). 5/25 at 1:30, meet at the Chelsea Hotel, 222 W. 23rd St. Walk includes Old St. Peter's Church and the General Theological Seminary. $10.

ART DECO SOCIETY SPRING WALKS—5/24, 2:30–5, "Downtown Deco"; meet at Customs House, Bowling Green and Broadway; $5. 6/1, "Living It Up on Central Park West." (777-1907.)

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register for all. 5/25, 11:30–4, "Changing Coney Island: By Foot and Film"; a stroll on the Boardwalk, lunch at Nathan's, and a showing of "The Wonder Wheel"; $10.

BIRTHDAY STROLL ACROSS THE BROOKLYN BRIDGE, on its 103rd, with Adventure on a Shoestring (265-2663). 5/24 at 1, meet in front of the Municipal Building, at Chambers and Centre Sts. $5.

PROSEPCT PARK ENVIRONMENTAL CENTER TOURS—5/24 at 1, meet at DeKalb station, Flatbush and DeKalb Aves., for a tour of the landmark Fort Greene neighborhood. $2, children $1 (718-788-8500).

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history , and trends. Daily beginning 5/22, at 10 a.m. and 2 p.m. (334-8463). $10.

HIGH SPRING IN INWOOD HILL PARK, with the Friends of. 5/25 at 1, meet at the flagpole near the Isham St. entrance. $1.

BROOKLYN BIRD CLUB—5/24, look for southern species of shorebirds, at Brigantine Wildlife Refuge. Pre-register (718-788-4677).

SOUTH STREET SEAPORT MUSEUM—Harbor excursions on the Andrew Fletcher; Sat. and Sun. at 10, noon, 2, and 4. Also three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship Wavertree, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also documentary films and gallery talks.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

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OTHER EVENTS

ter, 228-06 Northern Blvd., Queens (718-229-4000): 5/24, 1–4, a talk and walk about insects and plants; $2. Wetland walks, Sun. at 1; $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): Greenhouse-and-garden walk, every Sun. at 2:15; free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). 5/25, a city walk; five miles in Seagate, Brooklyn—the shore, gardens, and streets. Meet at 11:30 a.m., at Nathan's, at Stillwell Ave., last stop of subway (876-6688 for directions); $1. 5/25, a town walk in Flemington, N.J. (260-4029). $1, plus bus fare.

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 5/21, 22 at 7:30 vs. Oakland; 5/23 at 7:30, 5/24, 25 at 1, and 5/26 at 1:30 vs. California. $3–$9.75. . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 5/27 at 7:35 vs. Los Angeles. $4–$9.50.

BOXING—(Madison Square Garden; 938-5300 or 564-4400)—**Wall Street Charity Bouts** featuring boxing greats Jake Lamotta and Rocky Graziano on 5/22 at 7; also on the card will be amateur fighters Dan "Butcher" Boutcher vs. Greg "Irish" Hanley; Dave "The Hawk" Foxen vs. Andy "Killer" Kaiser; Steve "Badman" Walsh vs. Howard "Sugar" Styles; many more amateur boxers will be featured in 3-minute bouts. $35–$100.

WRESTLING—(Madison Square Garden; 564-4400)—5/19 at 8, All-Star Wrestling professional matches featuring: British Bulldogs vs. Greg Valentine and Beefcake Brutus; Ricky Steamboat vs. Jake the Snake; Kirchner vs. Volkoff; Tito Santana vs. Randy Savage; Neidhart vs. Brunzell; Atlas vs. Bundy; and Spivey vs. Christy. $8–$14.

HORSE RACING—Belmont for the summer meeting, through 7/28 (718-641-4700). Daily except Tue.; post time, 1. $2, $3.50. Featured races: 5/24, Acorn (TCF); 5/25, Peter Pan; 5/26, Metropolitan Handicap.

STEPS—10K Queens Liberty Torch Run. 5/24 at 9:30 a.m.: Over 1,000 runners are expected to compete for trophies, T-shirts, and gifts in this running event through Forest Hills Gardens that raises money for the Statue of Liberty. At Victory Field, Forest Park Dr., E. of Woodhaven Blvd., Forest Hills. 516-326-3462 or 718-738-2193 to pre-register. Race begins and ends at Victory Field, and registration is 7:30–9 day of the race. $7 (before 5/20) and $8 (day of race).

CHILDREN

NEW YORK ON PARADE at the East Harlem Performing Arts School (433 E. 100th St., 860-5996). 5/21–23 at 7: Enjoy a musical-variety show performed by children ages 9–15 in celebration of New York City and with original music and dance. $4.

THE BUBBLES PLAYERS at LaGuardia Community College Theatre (31-10 Thomson Ave., Long Island City; 239-7301). 5/24 at 11:30 (Spanish), 1:30 (English): "A Bird Named Cu," a play for children of all ages, based on a Mayan legend. $2.50 (group rates available).

COLLECTING IN THE CITY at Wave Hill (675 W. 252 St., Bronx; 549-3200). 5/25 at 1: Children ages 7–15 can explore urban environments using homemade equipment. Members, $2; nonmembers, $3 (must register).

CLOWNING AROUND: BEHIND THE SCENES AT THE CIRCUS at the New-York Historical Society (170 C.P.W., at 77th St.; 873-3400, ext. 46). 5/22 at 3:30: Learn clown techniques, pratfalls, and application of clown makeup, and talk with two youngsters who are the children of animal trainers (must reserve). Children, $1; adults, $2.

THE BIG APPLE CIRCUS (Cunningham Park, Union Turnpike and Francis Lewis Blvd., Queens; 212-860-7320). Ringmaster Paul Binder re-creates the intimacy and artistry of 19th-century circuses, with clowns, trapeze acts, elephants, and tumblers. 5/19 at 11; 5/20, 21, and 23 at 11 and 7:30; 5/24 at 2 and 7:30; and 5/25, 26 at 12:30 and 4. Adults, $8–$12; children, $6–$10.

PUFF THE MAGIC DRAGON blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1:30: "The Funzapoppin' Magic Show." $3.95.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun. through 6/21. $4.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Torkova and Imam. $7.50 . . . **"Toto and the Wizard of Wall Street,"** a new rock musical for kids of all ages, is presented by the 4th Wall Repertory Company (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . **"Alfred the Dragon Solves Another Mystery,"** by the Children's Improv. Co. (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1 and "The Snow White Show" Sat. and Sun. at 3. $3. . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4, through 6/30. $6 (must reserve; adults must be with a child).

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—5/24 at 1: "Flower Power"—Children ages 5–11 can smell, look, and discover the flower's many parts (must reserve). 5/25 at 2 and 3: "Magic Show"—Children of all ages can enjoy magic tricks with Steve Charney and laugh at his sidekick Harry, a real dummy . . . At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.–Fri. 10:30 a.m. and 12 noon, Sat. 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon. $1.50 . . . At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976)—A series of nature programs will be held for children on different weekdays. All free, but registration required . . . At **Alley Pond Environmental Center** (228-06 Northern Blvd., Douglaston; 718-229-4000)—5/24 at 1: Children ages 6–8 can learn about the life of the frog by observing frog eggs, making a frog metamorphosis project, and taking a nature walk. $3.50. 5/25 at 1: Children ages 4–6 can learn about the damselfly and join in games, snacks, and a nature-craft project. $3.50 . . . At **Prospect Park** (Flatbush Ave. and Empire Blvd., Brooklyn; 718-788-0055)—Visit the Children's Farm, containing baby and adult barnyard animals. Wed.–Sun. 10–4. Free.

NEW YORK PUBLIC LIBRARY—Free puppet shows and learning programs: "The Town Mouse and the Country Mouse," at the **Harlem** branch (9 W. 124th St.; 348-5620), 5/20 at 10:30 . . . "Bear Cub Capers," for pre-schoolers at the **Bloomingdale** branch (150 W. 100th St.; 222-8030), 5/28 at 4 . . . "Musical Instruments," a pre-school learning program at the **Ottendorfer** branch (135 Second Ave.; 674-0947), 5/23 at 4, pre-registration required . . . "Algeria, Algeria, Algeria," a bilingual show with audience participation at the **Aguilar** branch (174 E. 110th St.; 534-2930), 5/20 at 10:30; 5/21 at 10, the **Inwood** branch (4790 Broadway; 942-2445); at 1, the **Washington Heights** branch (1000 St. Nicholas Ave., at 160th St.; 923-6054); at 4, the **George Bruce** branch (518 W. 125th St.; 662-9727).

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—5/21 at 3:30: "International Kites of Spring." 5/22 at 3:30: "Collection Connection Discovery Boxes" and "Theatre Club." 5/23 at 3:30: "Visit the Greenhouse." 5/24 at 10:30: "Seeds, Stalks, and Insects"; at 12:15: "Flying Creations for Preschoolers"; at 3:30: "Visit the Greenhouse." 5/25 at 10:30: "Floating Bubble Adventures"; at 11: "Live Animals"; at 12: "International Kites of Spring"; at 1:15: "Birds of a Feather." 5/26 at 3:45: "Visit the Greenhouse." Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). 5/24 and 25 at 11 (pre-schoolers), at 1 and 3 (ages 5 and older): Enjoy a film festival. Hours: Weekends 10–5. Closed 5/26. $2.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calf's liver with mustard sauce, sautéd shrimp & scallops on linguine, salmon hollandaise. L Tues.–Fri. noon–4:30. Br. Sat.–Sun. noon–4:30. D Sun.–Thurs. 6–1 a.m., Fri.–Sat. to 2 a.m. Bar till 4 a.m. **(M)** **AE.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E)** **AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. noon–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RED TROLLEY—112 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian/American. Spcls: chicken waterzooie, veal scaloppine, Belgian duckling. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 5:30–11. Private parties for 75. Ent. Mon.–Sat. from 5:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. *American. Spcls: roast quail salad with marinated* mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop *with sage, salmon with porcini mushrooms and balsamic* vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Tues.–Fri. noon–3. D and after theater S Tues.–Sun. 5:45–11:30. Br Sat. & Sun. noon–4. Prix fixe D Tues.–Fri. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. Spcls: sushi, tempura, sukiyaki. Res. sug. L daily noon–2. D daily 6–10. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HORN & HARDART-AUTOMAT—200 E. 42nd St., 599-1665. Casual. American. Spcls: automat windows, salad bar, deli sandwiches. Open daily 6:30 a.m.–10 p.m. **(I)** **No credit cards.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

KITTY HAWK—565 Third Ave., at 37th St., 661-7406. Casual. American/Continental. Spcls: barbecued baby back ribs, fresh seafood, steak. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11. Br Sat.–Sun. noon–3:45. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 5/31, asparagus festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–1 a.m, Fri.–Sat. to 2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10.

Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to 12. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D

5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., (7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 *Seventh Ave.,* at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. *After-theater menu 10:30–12:30.* **(M)** **AE, CB, DC, MC, V.**

CHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tues.-Sat. 10 p.m.-12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30-11:30, Sat. 8-11. L Mon.-Sat. noon-2:30. Br Sun. 11-2:45. Tea Mon.-Sat. 3:30-7, Sun. from 4. "After 7": Mon.-Sat. 7-1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45-3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.-Thurs. noon-2. D only Tues.-Sat. 6-10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. 11-4. D daily 6-11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BUDAPEST CAFE—1373 First Ave., at 74th St., 772-8508. Dress opt. Hungarian/continental. Spcls: fois gras, paprika veal medallions, Gundel palacsinta. Res. sug. D daily 5:30-11:30. Br Sun. noon-4. Ent. Tues.-Sun. **(M)** **AE, DC.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D Tues.-Sat. 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7-10:30 a.m., Sun. 8-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11.**(M-E)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. Private parties for 50. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m., Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads bêarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th-86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon-Sat. 6-11. Private parties for 60. Closed Sun. **(M-E)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Piano bar Mon.-Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thurs. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. Tea daily 3-6. D daily 6-10:30. Pianist Len Berge, Tues.-Sat. 7-11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

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TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMERICAN CREAM AMERICAN PIE—434 Amsterdam Ave. at 81st St., 877-6740. Casual. American. Spcls: stuffed pizza, salads, ice cream. L & D Sun.–Thurs. 11 a.m.–11 p.m., Fri.–Sat. to 12:45. **(I)** **AE.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

INDIA PALACE—502 Amsterdam Ave., at 85th St., 874-7668. Casual. Indian. Spcls: tandoori chicken, sag gosh, chicken tikka masala, beef korma. Res. sug. L daily noon–3. D daily 3–11. Parties for 40. **(I-M)** **AE, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. Sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun. 11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:00, Sun. 10:30–4:00. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny "turned" vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

VINTAGES—216 Columbus Ave., at 70th St., 496-7059. Casual. Continental. Spcls: grilled Norwegian salmon, roasted L.I. duckling, chicken tarragon. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4:30. D daily 5–1 a.m. **(M)** **AE, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St., 718-852-5015. Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L & D Mon.–Fri. 11:30–11 p.m., Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Entertainment nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 5/21, Lela Frichet Duo. 5/22, Maura Ellyn Duo. 5/23,24, pianist Ted Dunbar, Larry Ridley on bass. 5/25, Masaki Satoh. 5/26, Jim MacNamara. 5/27, Frank Noviello. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 5/23, Teddy Girl, the Swing, Unda Cova, Anthony Kane Blues Band. 5/24, Legend, Tracy Leigh Greene, Shane Gang, Little Mike and the Tornados. 5/25, Low Profile. 5/26, Fun City, John Gullo Band, Tabula Rasa, Jeff Philips Solution. 5/27, Paul Scott Goodman, Comedy Nite with Randy Credico, Baker Lee. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 5/25, Maynard Ferguson and his Electric Orchestra. 5/26, David "Fathead" Newman. 5/27–6/1, jazz violinist Stephane Grappelli. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 5/23, 24, Suzanne Vega and Frank Christian. 5/26, Buster Poindexter and his Banshees of Blue. 5/30, Jane Siberry. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 5/24, Kirk Lightsey with Santi Debriano. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 5/21,28, Vic Munson & Carol Britto. 5/22–24, Harold Mabern. 5/25, Jeremy Bacon. 5/26, Kimberlee Wertz and Bob Neloms. 5/27, Maria Postell and Dan Weiss. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., the Bourbon St. Jazz Band. Thurs., the Ernie Lumer Quartet. Fri., the Canal Street Jazz, Blues & Dixieland Band. Sat., the Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 5/25, Carrie Smith. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 5/24, Skyline with Tony Trischka. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 5/25, Ahmad Jamal. 5/26, Les Paul Trio. 5/27–6/1, Randy Brecker; Eliane Elias Group featuring Michael Brecker. Shows Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. Les Paul Trio on Mon. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 5/25, Margaret Whiting. 5/27–6/8, Michele Bautier. Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 5/22, Armen Donelian. 5/23,24, Reggie Workman Duo. 5/25, Nat Jones. 5/27–29, Joanne Brackeen. **Upstairs:** 5/22 at 8, singer Anita Michael with Jed Distler, followed by Hal Schaefer at 9:30, and singer Cathy Chamberlain with Dick Wellstood at 11. 5/23 at 8, singer Marta Sanders with Benny Key, followed by Gail Boggs with Brenda Madison at 10, and the Midnight Comedy Show. 5/24 at 8, singer Marta Sanders with Benny Key, followed by cabaret at 9, 11, and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 5/31, 10–3 a.m., singer Alicia Sherman, pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun., 10–3, Joe Derise with John Dooley. Mon., 10–3 a.m., Stan Edwards Trio. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 5/22, Bob Stewart with Buddy Barnes and David Fink. 5/23, Valencia Lyles. 5/27, Lisa Cosman. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 5/23,24, Roo Ha Ha. 5/27, Barry Finnerty. 5/28, Cookie Watkins. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. 5/20–24, pianist Don Friedman with Rufus Reid on bass. 5/27–31, Don Friedman with Michael Formanek on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. 5/20–6/7, Dorothy Donegan Trio. Nightly at 9 & 11, except Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo plays every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supper club. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer with Eddy Davis. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 5/23, Swans, Ritual Tension. 5/24, Wendy O. Williams, English Dogs, Nuclear Assault. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 5/20–25, Paul Bley Quartet with John Abercrombie, Steve Swallow, Barry Altschul. 5/27–6/1, the Leaders with Don Cherry, Arthur Blythe, Chico Freeman, Cecil McBee, Kirk Lightsey, Don Moye. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 5/24, Tommi Johnson. 5/27–6/1, Lisa Hunt and Simon 7. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 5/23,24, Buster Poindexter and the Banshees of Blue. 5/25, the Feetwarmers. 5/26, Shot in the Dark, Modern Pioneers. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/26, Louie Ramirez and Ray de la Paz, Bobby Rodriguez y La Nueva Compania, with Woody Shaw on trumpet. Reggie Workman on bass and Mickey Tucker on piano, nightly. **AE MC V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 5/25, James Williams, Progress Report with Kevin Eubanks, Billy Pierce, Rufus Reid, Tony Reedus. Mon., Mel Lewis. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 5/21–25, Michele Hendricks & Company. 5/28–6/1, Little Jimmy Scott. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. 5/19–24, pianist Mike LeDonne with Jamil Nasser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 5/23,24, Bo Diddley; Carter Brothers Band. 5/25, Cardoza Law School Benefit for the Homeless. 5/26, Country Joe. 5/27–29, Rick Danko, Levon Helm, Garth Hudson, Ed Kaecher. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 5/20–25, Dom Irrera. 5/27–6/1, Dennis Blair. Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

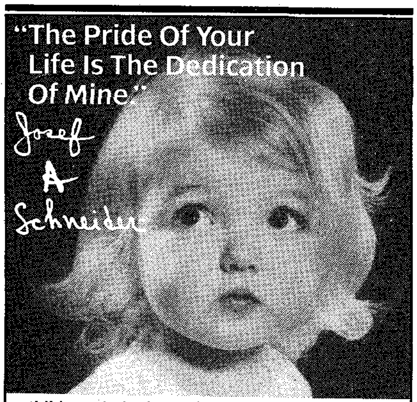
DANGERFIELD'S—1118 First Ave., 593-1650. Thru 5/31, Al Romero with Steve Rizzo, Ben Creed, Hal Spear, Mick LaZinski, Danny Curtis, Himam Kasten. Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Mon. at 8, *Taboo in Revue*. Fri. at 8, *For Play*. 5/22, Rainie Cole; Jeff Loeffelholz & Soprano Showstoppers. Fri. & Sat., Weekend Comedy Explosion. **No credit cards.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, and Angela Scott, Sun.–Thurs. 8–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **No credit cards.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 5/22, magician Torkova and comedian Terry Day. 5/23, magician Slydini and comedian Keith Thomas. 5/24, magician Devlin and comedian Keith Thomas. 5/27, magic/comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV, the national club scene.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WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. Downstairs: New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. & Sat. at 10 & midnight. **AE.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. The Glen Covington Trio with singer-pianist Tommy Furtado. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight. Disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 5/21, 22, Tito Puente. 5/23–25, Viva Brazil. 5/27–29, Betty Carter; A Roomfull of Blues. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie. Thru 5/24, Jo Sullivan & Company in *The New Act,* Tues.–Sat. at 9. Mon. at 8, Ballroom Briefs, a revue. 5/27–6/7, Helen Schneider. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 5/21, Lucille Mays. 5/22, Laura Jean. 5/23, Gene Ziegler, Tonnia Silicato. 5/27, Ellie Ellsworth Class. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Alison Frazer, Adriane Lenox, Jasmine Guy, Pattie Darcy, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 6/28, Julie Wilson Celebrates Irving Berlin, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 6/28, Bobby Short, Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.–Thurs. from 5–11. Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon St. Jazz Band. 5/15,21 at 9:15, Vicki Stuart sings *Typically English.* **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Sat. from 9 p.m. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.–Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld plays Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts., 724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly 7 p.m.–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 5/21, Rick McKay. 5/22–24, Bradshaw Smith. 5/23, 24, Helen Baldassare. *Living Color,* a musical with Davis Gaines, Jason Graae, Nancy Johnston, and Faith Prince, directed by Susan Stroman. Tues.–Wed. at 8:30; Thurs.–Sun. at 11, Sun. at 5. **No credit cards.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. **Club Room:** Thru 6/7, singer-pianist-composer Arthur Siegel, Wed.–Sat. 10–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 5/21, Charles Lindberg with Lisa Hall. 5/22, Exa Louise *Old Time Jazz.* 5/23, Charles Lindberg with Lisa Hall, Byron Conner. At 11, Michael Radigan *Herman & Sondheim Together.* 5/24, Charles Lindberg with Lisa Hall, Byron Conner. 5/25, Dwight Oslay; Charles Lindberg with Lisa Hall. 5/27, Exa Louise *Old Time Jazz.* **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V:**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbi Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

Wed., May 21

3:00/WNCN—Debussy: Etudes, Book I: #1–3.

4:00/WNYC—International Rostrum of Composers. **Bayraktarov:** Sym #2 for Orch & Bass-Baritone.

WQXR-AM/FM—Wagner: *Lohengrin:* Prelude.

5:00/WNCN—Ravel: *Ma Mere l'Oye:* Suite.

6:00/WNCN—Mozart: Divertimento in D; **Kalliwoda:** Introduction & Rondo for Horn in f & F.

7:04/WQXR-AM/FM—Haydn: Divertimento in B-Flat for Winds.

8:00/WNCN—Szymanowski: Cto for Violin #2, Op. 61; **Boccherini:** Cto for Cello in B-Flat.

WNYC—The New Jersey Symphony Orchestra. Henry Lewis, conductor. **Schumann:** Sym #1, "Spring"; **Wagner:** *Rienzi:* Ov; *Gotterdammerung:* Siegfried's Rhine Journey.

8:05/WQXR-AM/FM—Tchaikovsky: Variations on a Rococo Theme.

9:00/WNCN—Young Concert Artists. Marc Laforet, piano, and Jean-Jacques Kantorow, violin.

Thurs., May 22

3:00/WNCN—Sibelius: Sym #4 in a, Op. 63.

WNYC—Binkerd: Sym; **Carter:** *Pocohontas.*

4:00/WNCN—Wagner: *Siegfried:* Forest Murmurs; **Haydn:** Sonata for Piano #48 in C.

WQXR-AM/FM—Franck: Symphonic Variations.

5:00/WNCN—Wassenaer: Cto Armonico in A; **C.P.E. Bach:** Variations on *Folies d'Espagne.*

6:00/WNCN—C. Stamitz: Quartet in E-Flat, Op. 8, #2; **D. Scarlatti:** Sonatas for Harpsichord.

7:04/WQXR-AM/FM—Delius: *Summer Evening;* **Mendelssohn:** Piano Cto #1 in g.

8:00/WNYC—The Chamber Music Society. With pianist Lukas Foss. **Brahms:** Variations on a Theme by Haydn, Op. 56b; **Mozart:** Trio for Clarinet.

8:05/WQXR-AM/FM—Beethoven: Sym #1 in C; **Nielsen:** Flute Cto.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Hildegard Behrens, soprano, with the Orchestra of St. Luke's, conducted by Michael Tilson Thomas. **Beethoven:** "Ah, Perfido!"; Sym #4 in B-Flat, Op. 60.

Fri., May 23

3:00/WNCN—Sibelius: *Finlandia,* Op. 26.

WNYC—Music by the late British composer Edmund Rubbra.

4:00/WQXR-AM/FM—Delalande: *Suite for the Royal Supper;* **Liszt:** Paraphrase on Themes From Gounod's *Faust.*

5:00/WNCN—Ravel: Sonatine for Piano; **Corelli:** Sonata for Violin & Continuo in d, Op. 5, #7.

6:00/WNCN—Telemann: *Getreue Musikmeister:* Solo in f; **Bach:** French Suite #6 in E.

7:04/WQXR-AM/FM—Rameau: *Pieces de Clavecin:* Deuxieme Concert; **Molter:** Clarinet Cto in D.

8:00/WNCN—Beethoven: Country Dances for Orch, Op. posth.; **Tchaikovsky:** "1812" Ov, Op. 49.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Conus: Violin Cto in e; **Prokofiev:** Piano Cto #3 in C.

9:00/WNCN—Great Performances. Vienna Philharmonic Orchestra. Leonard Bernstein, conductor. **Brahms:** "Academic Festival" Ov; Serenade #2 in A. Simulcast with WNET-TV/Channel 13.

9:06/WQXR-AM/FM—San Francisco Symphony Orchestra. Edo de Waart, conductor; cellist Yo-Yo Ma. **Schubert:** Sym #6; **Berg:** Three Pieces for Orch, Op. 6; **Schumann:** Cello Cto.

Sat., May 24

10:00 a.m./WNCN—Albinoni: Cto for Trumpet in D, Op. 7, #6; **Schubert:** Sonata for Arpeggione & Piano in a.

10:04 a.m./WQXR-AM/FM—Handel: Cto Grosso in D, Op. 3, #6; **Delius:** *Paris.*

11:00 a.m./WNCN—Schumann: Fantasiestucke for Clarinet & Piano, Op. 73; **Weber:** *Ruler of the Spirits:* Ov.

11:05 a.m./WQXR-AM/FM—Bruch: Violin Cto #1 in g; **Bach:** Trio Sonata #1 in E-Flat.

12:00/WNYC—New Sounds. **Stearns:** *Chronos;* **Horn:** *Akasha.*

1:04/WQXR-AM/FM—Praetorius: *Terpsichore:* Dances.

2:00/WNCN—Mendelssohn: Chorale Motet, Op. 23, #1, "Aus Tiefer not Schrei ich zu dir."

2:05/WQXR-AM/FM—Lyric Opera of Chicago. Bruno Bartoletti, conductor; soprano Catherine Malfitano, tenor Francisco Araiza, baritone Pablo Elvira. **Verdi:** *La Traviata.*

3:00/WNCN—Gounod: "Faust" Waltz.

4:00/WNCN—B. Marcello: Sonata for Recorder & Continuo in B-Flat, Op. 2, #7.

5:05/WQXR-AM/FM—Haydn: Six German Dances.

6:00/WNCN—C. P. E. Bach: Sym in C; **Bloch:** Cto Grosso #1 for Strings With Piano Obligato.

6:05/WQXR-AM/FM—Schubert: Sym #3 in D.

8:00/WNCN—Artist's Image. Itzhak Perlman, violin. **Brahms:** Hungarian Dance in f; **Halffter:** Danza de la gitana.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Mozart:** Piano Cto #26 in D, "Coronation" (Landowska).

9:00/WKCR—Opera Topics. Lorenzo Alvary reports on the International Singing Competition in 's-Hertogenbosch, Holland.

WNCN—Saturday Night Opera. **Bellini:** *Norma* (Sutherland, Minton, Horne, London Sym Orch & Chorus/Bonynge).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor; pianist Yefim Bronfman. **Rachmaninoff:** Piano Cto #3 in d; **Prokofiev:** Sym #5.

Sun., May 25

9:05 a.m./WQXR-AM/FM—Piano Personalities. Martha Argerich, pianist. **Bach:** Toccata in c; **Ravel:** *Gaspard de la Nuit.*

10:00 a.m./WNCN—Classic Guitar. **Albeniz:** *Recuerdos de viaje,* Op. 71: Rumores de la Caleta; **Rodrigo:** *Fantasia para un Gentilhombre.*

WNYC—Grieg: Symphonic Dances, Op. 64.

11:00 a.m./WNCN—Bach: Cto for Harpsichord in e.

WNYC—Performances by Wilhelm Kempff.

12:00/WNCN—Bach: Trio Sonata in G.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor; violinist Cho-Liang Lin. **Fine:** Notturno, for Strings & Harp; **Bruch:** Scottish Fantasy, Op. 46; **Nielsen:** Sym #5, Op. 50.

WNYC—Ravel: Intro & Allegro; **Beethoven:** String Qt in E-Flat, Op. 127.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; Ravi Shankar, sitar; Festive Drummers from South India. **Beethoven:** *Egmont:* Ov, Op. 85; **Ravel:** *Daphnis et Chloe:* Suite #2.

4:00/WNCN—Busoni: Elegy #2, "All'Italie"; **Hummel:** Septet in C, Op. 114, "Military."

5:00/WNCN—Albeniz: *Iberia,* Book I: El puerto.

7:00/WNYC—Roussel: Sym #3 in g.

7:30/WNYC—Pipedreams. The Dupre Legacy II. A centenary retrospective devoted to the art of the French organist/composer. His own playing is featured in works by Saint-Saens, Bach, Dupre, and Franck.

WQXR-AM/FM—Mozart: Horn Cto #4 in E-Flat.

8:05/WQXR-AM/FM—Delta Opera House. **Tchaikovsky:** *Iolanta* (Vishnevskaya, Gedda, Krause, Petkov, Paris Orch/Rostropovich).

9:00/WNYC—The Berlin Festival. Baden-Baden Southwest Radio Symphony Orchestra. **Nono:** Canonic Variations; **Schoenberg:** *Erwartung.*

Mon., May 26

3:00/WNCN—Tartini: Sinfonia in A; **Dvorak:** Symphonic Variations, Op. 78.

WNYC—Britten: *War Requiem.*

4:00/WQXR-AM/FM—J. C. Bach: Harpsichord Cto in G; **Strauss:** *The Gypsy Baron:* "Treasure" Waltz.

5:00/WNCN—Telemann: Cto for Recorder in F; **Suppe:** "Morning, Noon, and Night in Vienna" Ov.

6:00/WNCN—Mason: Prelude & Fugue for Piano & Orch, Op. 20.

7:04/WQXR-AM/FM—Pergolesi: Concertino #3 in A; **Debussy:** *Six epigraphes antiques.*

8:00/WNYC—Brooklyn Academy of Music Chamber Music. The Emerson String Quartet, with violist Scott Nickrenz, cellist Carter Brey. **Brahms:** Sextet in B-Flat, Op. 18; **Tchaikovsky:** Sextet, "Souvenir de Florence."

8:05/WQXR-AM/FM—Tchaikovsky: *The Maid of Orleans:* Entr'acte; Bohemian Dance and Dance of the Buffoons.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Kurt Masur, conductor; pianist Andre Watts. **Franck:** Sym in d; **Liszt:** Piano Cto #2 in a; Les Preludes.

10:00/WNCN—The New Sousa Band at Wolf Trap. Keith Brion, conductor; Beverly Sills, host, Erie Mills, soprano. Simulcast with WNET-TV/Channel 13.

Tues., May 27

3:00/WNCN—Bizet: Sym in C; **Purcell:** Suite for Harpsichord #7 in d.

WNYC—Webern: Cantatas #1, #2.

4:00/WQXR-AM/FM—Faure: Fantaisie for Piano & Orch.

5:00/WNCN—Vivaldi: Cto for 4 Violins & Strings in B-Flat; **Grieg:** *Elegiac Melodies,* Op. 34.

6:00/WNCN—Handel: Sonata for Violin & Continuo in E, Op. 1, #15.

7:03/WQXR-AM/FM—Telemann: Cto for 3 Trumpets & Orch in D.

8:00/WNCN—Walter Ponce, pianist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. **Penderecki:** *St. Luke Passion.*

8:05/WQXR-AM/FM—Vivaldi: Cto in G for Oboe, Bassoon, Strings & Continuo; **Roussel:** *Bacchus et Ariane.*

9:00/WNCN—Byrd: *The Battell.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. William Smith, conductor; soprano Rita Shane. **Villa-Lobos:** *Bachianas Brasileiras #4:* Preludio; **Argento:** "A Ring of Time"; **R. Strauss:** *Brentano-Lieder.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the new spring season, schedules are subject to many last-minute changes.

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News
9 Jimmy Swaggart
11 Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Watch on Washington
Mon/Tom and Jerry
Tue/Carrascolendas
H Thu/Tubby the Tuba
Mon/**Movie:** Blue Skies Again

6:30
2 4 News
5 Fat Albert and the Cosby Kids
9 700 Club
11 Great Space Coaster
H Fri/Mom's on Strike
Tue/Minors
S Fri/**Movie:** Rubber Tarzan
Tue/**Movie:** The Little Prince

6:45
31 AM Weather

7:00
2 Morning News
4 Today
5 Bugs and Porky
7 Good Morning America (cc)
11 Wed–Fri/The Jetsons
Mon–Tue/Heathcliff
31 Ohayo! New York
H Wed/Paddington's Birthday Bonanza
S Wed/Faerie Tale Theatre (cc)
Mon/Secret of Bird Watcher's Bay

7:30
5 Plastic Man
9 Straight Talk
11 Wed–Fri/Heathcliff
Mon–Tue/Robotech
H Fraggle Rock
S Thu/Shelley Duvall's Tall Tales & Legends: Pecos Bill (cc)

8:00
5 Jayce and the Wheeled Warriors
11 Gobots
13 3-2-1 Contact
H Wed/**Movie:** Mae West (cc)
Thu/**Movie:** The Buddy System
Fri/**Movie:** The Adventures of Buckaroo Banzai
Mon/Puff and the Incredible Mr. Nobody
Tue/**Movie:** Door to Door
S Wed/**Movie:** Ladyhawke (cc)
Fri/**Movie:** Conan the Destroyer (cc)
Mon/**Movie:** Garbo Talks
Tue/**Movie:** Ice Pirates

8:30
5 The Flintstones
9 Romper Room
11 Scooby Doo (except Mon)
Mon/**Special:** G.I. Joe—An American Hero
13 Mister Rogers
H Mon/**Movie:** Oh, God! You Devil (cc)
S Thu/**Movie:** Fandango

9:00
2 Perfect Match
4 Donahue
5 Brady Bunch (except Mon)
Mon/**Special:** Indy "500" Parade (concludes at 11)
7 Morning Show
11 Odd Couple (except Mon)
13 Sesame Street (cc)
31 Body Electric
W Wed, Mon/**Movie:** Moving Violations
Thu/**Movie:** We Live Again
Fri/**Movie:** The Neverending Story
Tue/**Movie:** D.A.R.Y.L.

9:30
2 Break the Bank
5 Leave It to Beaver (except Mon)
9 Joker's Wild
11 Tony Randall Show (except Mon)
31 Tue/Madeline Cooks

10:00
2 $25,000 Pyramid
4 Family Ties
5 I Love Lucy (except Mon)
9 Tic Tac Dough
11 Sanford & Son (except Mon)
31 Tue/On Our Own
H Wed/**Movie:** Brewster's Millions (cc)
Thu/**Movie:** To Race the Wind
Fri/Video Jukebox
Tue/**Movie:** Midnight Madness (cc)
S Wed/**Movie:** I Thank a Fool
Thu/**Movie:** The Painted Hills
Fri/**Movie:** For the First Time
Mon/**Movie:** The Westerner
Tue/**Movie:** The Outrage

10:30
2 New Card Sharks
4 Sale of the Century
5 Make Room for Daddy (except Mon)
7 Sally Jessy Raphaël
9 Partridge Family
11 Best Talk in Town
H Fri/**Movie:** Reno and the Doc
Mon/**Movie:** Grace Quigley (cc)

11:00
2 Price Is Right
4 Wheel of Fortune
5 Gilligan's Island
7 Lifestyles of the Rich and Famous
9 Bewitched
11 Wed/**Movie:** Think Fast, Mr. Moto (1937)
Thu/**Movie:** Red Mountain (1952)
Fri/**Movie:** Second Chorus (1940)
Mon/**Movie:** The Kid From Brooklyn (1946)
Tue/**Movie:** Charlie Chan and the Golden Eye (1948)
W Wed, Tue/**Movie:** Brewster's Millions
Thu/**Movie:** The Adventures of Buckaroo Banzai
Fri/**Movie:** D.A.R.Y.L.
Mon/**Movie:** Code of Silence

11:30
4 Scrabble
5 Divorce Court
7 New Love American Style
9 I Dream of Jeannie
S Thu/**Movie:** F.I.S.T.

12 NOON
2 Press Your Luck
4 Super Password
5 9 News
7 Ryan's Hope
H Wed/**Movie:** Door to Door
Thu/**Movie:** Rocky
Fri/**Movie:** Squizzy Taylor
Mon/**Movie:** Raintree County
Tue/**Movie:** The Natural (cc)
S Wed/**Movie:** All of Me
Fri/**Movie:** The Little Prince
Mon/**Movie:** Amadeus
Tue/**Movie:** 9 to 5

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Loving
11 Wed/**Movie:** Operation Daybreak (1976)
Thu/**Movie:** My Blood Runs Cold (1965)
Fri/**Movie:** Pueblo (1973)
Tue/**Movie:** The Man Who Died Twice (1970)

1:00
4 Days of Our Lives
7 All My Children
9 Merv Griffin
W Wed/**Movie:** Ninja III
Thu/**Movie:** Code of Silence
Fri/**Movie:** Alamo Bay
Mon/**Movie:** The Adventures of Buckaroo Banzai
Tue/**Movie:** The Final Terror

1:30
2 As the World Turns
5 Hour Magazine
11 Mon/**Baseball:** Yankees vs. California
S Wed/It's Showtime

2:00
4 Another World
7 One Life to Live
9 Let's Make a Deal
H Wed/**Movie:** The Laundromat
Thu/**Movie:** The Natural (cc)
Fri/**Movie:** Ladyhawke (cc)
S Wed/**Movie:** 9 to 5
Thu/**Movie:** The Outrage
Fri/**Movie:** Brewster's Millions (cc)
Tue/**Movie:** Fandango

2:30
2 Capitol
5 Woody Woodpecker
9 Dating Game
11 Mask (except Mon)
H Tue/**Movie:** Ghostbusters (cc)

3:00
2 Guiding Light
4 Santa Barbara
5 Inspector Gadget
7 General Hospital
9 Hawaii Five-O
11 The Jetsons (except Mon)
13 Wed/Food for Thought
Thu/Great Chefs of New Orleans
Fri/Frugal Gourmet
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
H Wed/**Movie:** The Incredible Shrinking Woman
Mon/Standing Room Only: Liza in London
S Mon/Jay Leno and the American Dream
W Wed/**Movie:** Under the Volcano
Thu/**Movie:** The Final Terror
Fri/**Movie:** Meatballs Part II
Mon/**Movie:** The Pope of Greenwich Village
Tue/**Movie:** Gymkata

3:30
5 She-Ra
11 The Transformers (except Mon)
13 Wed/This Old House
Thu/Cats & Dogs
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House For All Seasons

4:00
2 Quincy
4 Love Connection
5 He-Man
7 Sale of the Century
9 Vega$
11 G.I. Joe
13 Sesame Street (cc)
H Fri/Puff and the Incredible Mr. Nobody
S Wed/Faerie Tale Theatre (cc)
Thu/**Movie:** Shelley Duvall's Tall Tales & Legends: Pecos Bill (cc)
Fri/Barn Burning
Mon/The Incredible Book Escape
Tue/Jo's Song

4:30
4 People's Court
5 Thundercats
7 Jeopardy
11 Good Times
31 World TV Presents (Chinese programming)
H Wed, Tue/The Special Magic of Herself the Elf
Thu/Tubby the Tuba
Fri/**Movie:** BMX Bandits
Mon/Mom's on Strike
S Tue/**Movie:** The Little Prince
W Thu/**Movie:** Torchlight
Fri/**Movie:** Top Secret!
Tue/**Movie:** Enchanted Journey

5:00
2 7 News
4 Live at Five
5 Brady Bunch
9 Police Woman
11 Eight Is Enough
13 Mister Rogers
H Wed/Paddington's Birthday Bonanza
Tue/Minors
S Wed/**Movie:** Innocents Abroad
Thu/Have You Ever Been Ashamed of Your Parents?
Fri/**Movie:** Rubber Tarzan
Mon/Secret of Bird Watcher's Bay
W Wed/**Movie:** Enchanted Journey
Mon/Snow White

5:30
5 What's Happening
13 3-2-1 Contact (cc)
31 Wed/Everything Else
Thu/Media Arts
Fri/Art in New York
Mon/Insight
Tue/Beyond the Headlines with Sherry Dean
H Wed/**Movie:** Home From the Hill
Mon/**Movie:** The Buddy System

5:45
31 News From City Hall

Weeknights, May 21–23 and 26–27

WED., MAY 21

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Doctor Who
W **Movie:** Moving Violations

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 This Old House (cc)
21 Nightly Business Report
S The Honeymooners . . . The Lost Episodes (cc)

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer Newshour
21 Long Island Report

8:00
2 West 57th
4 Highway to Heaven
5 P.M. Magazine
7 MacGyver (cc)
9 News
11 **Movie:** Eddie and the Cruisers (1983). Tom Berenger. Good score, but weak script in this film about the members of a 1960s rock group.
21 Great Space Race (Part II)
31 Moments in Time: Kate Morris V.P.
H W **Movie:** Brewster's Millions (cc)
N **Movie:** Odd Man Out
S Brothers (cc)

8:30
5 **Movie:** For a Few Dollars More (1967). Part I. Clint Eastwood. Slightly draggy Western about two gunslingers who form an alliance in quest of an outlaw.
9 Family Feud
13 You Gotta Have Art
S Bizarre '86 (cc)

9:00
2 **Movie:** Blood Sport (1986). William Shatner.
4 **Movie:** Sam's Son (1986). Michael Landon.
7 Dynasty
9 **Movie:** Divorce, American Style (1967). Dick Van Dyke. Good acting and screenplay in this entertaining comedy about divorce.
13 Black Champions
21 Great Space Race (Part III)
S **Movie:** All of Me

9:30
31 Right to Know

10:00
5 11 News
7 Hotel
13 **Special:** Hizzoner!
21 The Golden Boys of Bandstand on Stage at Wolf Trap
H The Laundromat
N **Movie:** Modern Times
W **Movie:** Bustin' Loose

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Barney Miller
13 Pride of Place
21 Nightly Business Report
H **Movie:** Alamo Bay
S **Movie:** To All a Goodnight

11:30
2 T. J. Hooker
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report
N Witness to War
W **Movie:** Fringe Benefits

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
13 Masterpiece Theatre: By the Sword Divided
N **Movie:** Lolita

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
S **Movie:** Ladyhawke

12:40
2 **Movie:** Silver Bears (1978). Michael Caine.

12:45
H **Movie:** Standing Room Only: Liza in London

1:00
5 Get Smart
7 **Movie:** The Best of Everything (1959). Joan Crawford. Trashy film about the loves of office workers in the publishing field.
9 Joe Franklin
11 Comedy Break
W **Movie:** Ninja III

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** Panic in Needle Park (1968). Al Pacino. Outstanding drug-abuse film which contains some excellent performances.
9 **Movie:** Edward, My Son (1949). Spencer Tracy. Compelling drama about a man who amasses a fortune for his son through shady dealings.
11 Start of Something Big

2:15
H **Movie:** Under the Volcano

2:30
4 Ben Casey

2:35
S **Movie:** 9 to 5

3:00
11 Emergency
W **Movie:** Moving Violations

3:30
4 Ben Casey
7 Hollywood Close-up

4:00
9 Joe Franklin
11 Kung Fu

4:10
H **Movie:** Angel

4:19
5 Get Smart

4:30
4 Here's Lucy
S Bizarre '86

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
S **Movie:** Innocents Abroad

THU., MAY 22

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
H Remember When
S **Movie:** The Sure Thing (cc)
W **Movie:** We Live Again

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought
21 Nightly Business Report
H **Movie:** Gotcha!

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 **Baseball:** Yankees vs. Oakland (concludes at 10)
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Simon & Simon
4 Cosby Show
5 P.M. Magazine
7 Ripley's Believe It or Not!
9 News
21 Brainstormers
31 Mapp and Lucia (Part III)
N **Movie:** Father of the Bride
S **Movie:** F.I.S.T.
W **Movie:** Cat's Eye

8:30
4 Family Ties
5 **Movie:** For a Few Dollars More (1967). Part II. Clint Eastwood. (Part I, Wed., May 21 at 8:30 p.m.)
9 Family Feud
13 Currents
21 This Old House (cc)

9:00
2 Bridges to Cross
4 Cheers
7 The Colbys
9 **Movie:** Operation Mad Ball (1957). Jack Lemmon. Weak comedy about servicemen planning a party off-base.
13 Heart of the Dragon
21 Mystery!: Agatha Christie's Partners in Crime (cc)
31 Making the Right Move: Blacks in Corporate America
H **Movie:** Ten to Midnight

9:30
4 Night Court
31 Black Paths of Leadership
W **Movie:** The Adventures of Buckaroo Banzai

10:00
2 Falcon Crest
4 Hill Street Blues
5 11 News
7 20/20
13 Innovation Special: Arthritis
21 Mystery!: Agatha Christie's Partners in Crime (cc)
31 On Our Own
N **Movie:** The Life of Riley

10:30
11 News
31 Doctor Who
S The Honeymooners . . . The Lost Episodes (cc)

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Barney Miller
13 Channel Crossings
21 Nightly Business Report
H Philip Marlowe, Private Eye

11:15
W **Movie:** Blue Ecstasy

11:30
2 Night Heat
4 Tonight Show
5 Dynasty
7 Nightline
9 Racing
11 The Honeymooners
21 Long Island Report
S **Movie:** Fandango

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
H **Movie:** As Summers Die (cc)
N **Movie:** My New Partner

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** Code of Silence

12:40
2 **Movie:** Ruckus (1981). Dirk Benedict.

1:00
5 **Special:** Please Help Me Live
7 **Movie:** The Macahans (1976). James Arness. Above average film about a scout who guides his family westward.
9 Joe Franklin
11 Comedy Break

1:05
S **Movie:** Hot Dog . . . The Movie (cc)

1:30
4 11 News

1:35
H On Location: Howie Mandel

2:00
2 News
4 Price Is Right
5 **Movie:** The Seven Minutes (1971). Wayne Maunder. Laughable and forgettable drama about a pornography trial.
9 **Movie:** Pat and Mike (1952). Spencer Tracy, Katharine Hepburn. Superb romantic comedy.
11 Lifestyles of the Rich and Famous

2:30
4 Ben Casey

2:35
H **Movie:** Gymkata

2:45
S **Movie:** Shogun's Ninja

3:00
11 Emergency
W **Movie:** Torchlight

3:30
4 Ben Casey

4:00
9 Joe Franklin
11 Kung Fu

4:10
H **Movie:** Rocky

4:25
5 Get Smart

4:30
4 Here's Lucy

4:40
S **Movie:** The Sure Thing (cc)

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News

FRI., MAY 23

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
H **Movie:** Brewster's Millions (cc)
W **Movie:** The Neverending Story

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
S **Movie:** The Little Prince

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 **Baseball:** Yankees vs. California (concludes at 10)
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 **Special:** Teenage America
4 **Special:** Disneyland's Summer Vacation Party
5 **Special:** Return of the King (animated)
7 Webster (cc)
9 News
21 31 Washington Week in Review
H **Movie:** Grace Quigley
N **Movie:** Henry IV (1985)
S **Movie:** Blazing Saddles
W **Movie:** D.A.R.Y.L.

8:30
7 Mr. Belvedere
9 Family Feud
13 21 31 Wall Street Week

9:00
2 **Movie:** All the Right Moves (1983). Tom Cruise.
7 **Movie:** Long Time Gone (1986). Paul Le Mat. (cc)
9 The Richard Pryor Special
13 Great Performances
21 **Movie:** Springtime in the Rockies (1942). Betty Grable, Carmen Miranda. Fun 1940s musical, great music, with Miranda at her craziest.
31 Masterpiece Theatre: By the Sword Divided (Part IX)

9:30
H **Movie:** The Ambassador

9:40
S Comedy Close-up

10:00
4 Miami Vice
5 11 News
9 **Baseball:** Mets vs. San Diego (concludes at 12:30)
13 Treasures Houses of Britain
31 Newsview
N **Movie:** Allonsanfan
S Yes—Live Concert
W **Movie:** Gymkata

SOLUTIONS TO LAST WEEK'S PUZZLES

R	E	N	T	R	E	S	T	R	I	C	T	I	O	N
E	■	A	■	U	■	E	■	E	■	O	■	V	■	I
G	R	I	M	S	E	A	■	P	A	N	T	I	N	G
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W	I	L	D	C	A	T	■	T	R	I	V	I	A	L
E	■	E	■	U	■	■	■	■	■	P	■	N	■	U
L	U	S	T	R	E	S	■	B	A	T	H	T	U	B
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P	R	O	N	T	O	■	A	O	N	E	■	N	E	U	T	E	R	S
J	O	Y	C	E	K	I	L	M	E	R	■	T	O	P	H	A	T	S
S	P	A	■	E	R	A	■	P	A	E	S	E	■	P	A	N	S	Y
■	■	■	F	R	A	N	T	A	R	K	E	N	T	O	N	■	■	■
S	E	G	O	■	■	S	Y	R	■	■	A	D	E	S	■	K	A	Y
A	L	E	C	T	O	■	P	E	T	E	■	T	R	E	V	I	N	O
M	A	R	I	O	N	M	O	R	R	I	S	O	N	■	I	N	Y	O
A	T	T	■	M	E	A	■	■	A	R	A	■	■	L	A	G	■	■
R	E	F	■	B	O	Y	N	A	M	E	D	S	U	E	■	C	A	B
■	■	R	A	S	■	■	I	A	M	■	■	A	G	A	■	A	R	R
A	V	O	N	■	A	N	D	R	E	A	D	E	L	S	A	R	T	O
C	A	B	O	O	S	E	■	E	L	B	E	■	Y	E	D	O	I	N
U	L	E	■	P	I	E	S	■	■	U	S	A	■	■	I	L	E	X
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J	U	B	A	L	■	I	L	I	U	M	■	D	E	N	■	J	A	N
O	N	E	T	I	M	E	■	E	V	E	L	Y	N	W	A	U	G	H
A	T	T	E	N	D	S	■	T	I	N	E	■	T	A	S	S	E	L
N	O	H	■	E	S	T	■	A	N	T	E	■	■	R	I	T	E	■

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TELEVISION

10:30
⓫ News
㉑ The Moviemakers: The Business of Directing
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
⓫ Barney Miller
⓭ **Movie:** The Marcus Nelson Murders (1973). Telly Savalas.
㉑ Nightly Business Report
Ⓢ **Movie:** Brewster's Millions (cc)

11:30
❷ Magnum, P.I.
❹ Tonight Show
❺ Dynasty
❼ Nightline
⓫ The Honeymooners
㉑ Long Island Report
Ⓗ **Movie:** Richard Pryor Here and Now (cc)
Ⓦ **Movie:** Virgin and the Lover

12 MIDNIGHT
❼ New York Hot Tracks
⓫ Star Trek
Ⓝ **Movie:** The Night of the Shooting Stars

12:30
❹ Friday Night Videos
❺ Comedy Tonight
❾ Bizarre

12:40
❷ **Movie:** McGarrett: A Bird in the Hand (1980). Jack Lord.

12:45
Ⓢ **Movie:** Conan the Destroyer (cc)

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break
Ⓦ **Movie:** Alamo Bay

1:10
Ⓗ **Movie:** Heavenly Bodies

1:30
❼ Eye on Hollywood
⓫ News

1:45
❷ **Movie:** Thoroughly Modern Millie (1967). Julie Andrews. Andrews is very good in this 1920s musical farce.

2:00
❹ News
❺ **Movie:** Little Murders (1971). Elliott Gould. Some excellent performances in this comedy about life in New York.
❼ **Movie:** Night of the Living Dead (1968). Russell Streiner. Scary horror film about an army of flesh-eating zombies.
❾ **Movie:** Cass Timberlane (1947). Spencer Tracy. Sincere adaptation of the Sinclair Lewis novel about a judge trying to keep pace with his young bride.
⓫ Start of Something Big

2:30
❹ Price Is Right

2:35
Ⓢ **Movie:** Honey

2:45
Ⓗ **Movie:** Brewster's Millions (cc)

3:00
❹ Music City USA
⓫ Emergency
Ⓦ **Movie:** D.A.R.Y.L.

3:30
❹ Hit City

4:00
❹ Ben Casey
❼ Headline Chasers
❾ Joe Franklin
⓫ Kung Fu

4:05
Ⓢ **Movie:** Blazing Saddles

4:11
❺ Get Smart

4:30
Ⓗ **Movie:** Grace Quigley (cc)

4:32
❷ Newsmakers

5:00
❹ Here's Lucy
❾ News
⓫ U.S. Farm Report

5:02
❷ **Movie:** The Secret Night Caller (1975). Robert Reed.

5:30
❹ Here's Lucy
❾⓫ News

MON., MAY 26

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ **Movie:** The Power and the Prize
Ⓦ **Movie:** Moving Violations

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Monty Python's Flying Circus
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ The Portrait of a Terrorist
Ⓗ Fraggle Rock (cc)

8:00
❷ Scarecrow & Mrs. King
❹ **Special:** Bob Hope's High-Flying Birthday!
❺ **Movie:** Murder on Voodoo Island (1976). David Soul.
❼ Hardcastle and McCormick
❾ News
⓫ **Movie:** Hooper (1978). Burt Reynolds. For fans of Reynolds, who love funny, action-packed, stuntman films.
㉑ Heart of the Dragon
㉛ Backstage Tonight: Willie Nelson
Ⓗ **Movie:** Rocky
Ⓝ **Movie:** Summertime
Ⓢ Jay Leno and the American Dream
Ⓦ **Movie:** Code of Silence

8:30
❾ Family Feud
⓭ Adam Smith's Money World

9:00
❷ Kate & Allie
❼ **Movie:** The Right Stuff (1985). Part II. Sam Shepard. (Part I, Sun., May 25 at 9 p.m.) (cc)
❾ **Movie:** Bell, Book and Candle (1958). James Stewart, Kim Novak.
⓭ American Playhouse: Roanoak (Part I) (cc)
㉑ Undersea World of Jacques Cousteau
㉛ Montieth and Rand
Ⓢ **Movie:** Garbo Talks

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❹ **Special:** You Are the Jury
❺⓫ News
⓭ On Stage at Wolf Trap
㉑ The Ascent of Man
㉛ Tonight at Ferlinghetti (Part III)
Ⓗ Standing Room Only: Liza in London
Ⓝ **Movie:** The Little Foxes
Ⓦ **Movie:** One Deadly Summer

10:30
⓫ News
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
⓫ Barney Miller
⓭ Mystery!: Agatha Christie's Partners in Crime (Part IV) (cc)
㉑ The Good Neighbors
Ⓢ **Movie:** Amadeus

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report
Ⓗ **Movie:** Heavenly Bodies

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
㉑ Guatemala
Ⓝ **Movie:** My New Partner

12:15
Ⓦ **Movie:** Sex Waves

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:40
❷ **Movie:** Magic on Love Island (1980). Adrienne Barbeau.

1:00
❺ Get Smart
❼ **Movie:** Smoke Signal (1955). Dana Andrews.
❾ Joe Franklin
⓫ Comedy Break

1:05
Ⓗ **Movie:** Angel

1:30
❹⓫ News
❺ I Love Lucy
Ⓦ **Movie:** The Adventures of Buckaroo Banzai

1:45
Ⓢ **Movie:** Tarzan, the Ape Man

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Captains of the Clouds (1942). James Cagney.
❾ **Movie:** Sahara (1943). Humphrey Bogart. Exciting war film with a strong cast.
⓫ **Movie:** A High Wind in Jamaica (1965). Anthony Quinn. Good adventure drama, with some fine performances.

2:30
❹ Ben Casey

2:45
Ⓗ **Movie:** The Ambassador

3:00
Ⓦ **Movie:** The Pope of Greenwich Village

3:30
❹ Ben Casey

3:45
Ⓢ **Movie:** Videodrome

4:00
❾ Joe Franklin
⓫ Life and Times of Grizzly Adams

4:22
❺ Get Smart

4:25
Ⓗ **Movie:** Just Tell Me What You Want

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

5:40
Ⓢ The Incredible Book Escape

TUE., MAY 27

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓗ **Movie:** The Ice Pirates
Ⓢ **Movie:** Brewster's Millions (cc)
Ⓦ **Movie:** The Neverending Story

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature

㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Los Angeles
⓫ News
⓭ MacNeil/Lehrer Newshour
㉑ Long Island Report

8:00
❷ **Special:** Garfield in Paradise
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
⓫ **Special:** The Honeymooners Raccoon Riot
㉑ Nature
㉛ Mystery!: Agatha Christie's Crime II (Part IV)
🅗 **Movie:** As Summers Die (cc)
🅝 **Movie:** The Little Foxes
🅢 **Movie:** 9 to 5
🅦 **Movie:** D.A.R.Y.L.

8:30
❷ **Special:** It's Flashbeagle, Charlie Brown
❺ **Special:** The Last Days of Marilyn Monroe
❼ Growing Pains (cc)
⓭ Innovation

9:00
❷ **Special:** The Wildest West Show of the Stars
❹ Hunter
❼ Moonlighting (cc)
⓭ Nova (cc)
㉑ Masterpiece Theatre: The Irish R.M. (cc)
㉛ Heritage: Civilization and the Jews

9:30
🅗 Not *Necessarily* the News

10:00
❹ Stingray
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ Frontline
㉑ The Sandbaggers
㉛ Presente
🅗 Philip Marlow, Private Eye
🅢 **Movie:** Fandango
🅦 **Movie:** Brewster's Millions

10:15
❾ Kiner's Korner
🅝 **Movie:** Raintree County

10:30
❾ ⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Intercom
㉑ Bless Me Father
🅗 **Movie:** Ghostbusters

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report
🅢 Yes—Live Concert

11:45
🅦 **Movie:** Blue Ecstasy

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek
⓭ SCTV
㉑ Long Island Report

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:35
🅢 **Movie:** To All a Goodnight

12:40
❷ **Movie:** The Mating Season (1980). Lucie Arnaz.

12:50
🅗 **Movie:** Alamo Bay

1:00
❺ Get Smart
❼ **Movie:** I Married a Witch (1942). Veronica Lake.
❾ Joe Franklin
⓫ Comedy Break
🅝 **Movie:** Allonsanfan

1:15
🅦 **Movie:** The Final Terror

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Men of Boys Town (1941). Spencer Tracy. Overly sentimental rehash of Father Flanagan.
❾ **Movie:** Sirocco (1952). Humphrey Bogart. Slow-moving melodrama set in 1920s Syria.
⓫ **Movie:** Sgt. Pepper's Lonely Hearts Club Band (1978). Peter Frampton. Great music, terrible movie, based on songs by the Beatles.

2:20
🅢 **Movie:** Brewster's Millions (cc)

2:30
❹ Ben Casey

2:35
🅗 **Movie:** Under the Volcano

3:00
🅦 **Movie:** Gymkata

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Kung Fu

4:15
❺ Get Smart

4:30
❹ Here's Lucy
🅗 **Movie:** Whirlpool

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅢 **Movie:** Ice Pirates

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

Weekend, May 24–25

SAT., MAY 24

6:00
❹ Sonrisas
❺ Young Edition
❼ Greatest Sports Legends
❾ David Toma
⓫ It's Your Business
🅗 **Movie:** To Race the Wind
🅢 **Movie:** Gotcha! (cc)

6:30
❷ Patchwork Family
❹ New Wilderness
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats

7:00
❹ Hickory Hideout
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry

7:30
❷ Kidsworld
❹ Cliffwood Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron

8:00
❷ Berenstain Bears
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons (cc)
❾ Straight Talk
⓫ Little Rascals
⓭ Adam Smith's Money World
🅗 **Movie:** Adventures of Huckleberry Finn
🅢 **Movie:** It All Came True

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
⓫ **Movie:** Bowery Champs (1944). Leo Gorcey.
⓭ Wall Street Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Millionaire Maker
⓭ Washington Week in Review (cc)
🅦 The Secret Agent Club

9:30
❷ Dungeons and Dragons
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Laff-a-Lympics (cc)
❾ Solid Gold
⓫ Puttin' On the Hits
⓭ Television News Photography
㉛ Body Electric
🅗 **Movie:** Ghostbusters
🅢 **Movie:** Nancy Goes to Rio
🅦 **Movie:** The Boys of Summer

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ FTV
㉛ Reading Rainbow

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** Tribute to a Bad Man (1956). James Cagney. Cagney steals the show in this story of a ruthless land baron.
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City

11:30
❷ Astro Minute
❹ Kidd Video
❼ Galactic Guardians
⓭ Open Mind
㉛ Why in the World
🅦 **Movie:** The Natural

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Whiz Kids
⓫ Wrestling
⓭ Frontline
㉑ Gourmet Cooking (cc)
㉛ Video Music Box (Part I)
🅗 **Movie:** The Incredible Shrinking Woman
🅢 **Movie:** Racing With the Moon (cc)

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Kidsworld
❹ Major League Baseball—An Inside Look
❺ **Movie:** The Thing With Two Heads (1972). Ray Milland, Rosey Grier. Absurd film about a white bigot who finds his head transplanted on a black man's body.
❾ **Movie:** Kill and Kill Again (1981). James Ryan.
⓫ **Movie:** Demon Seed (1977). Julie Christie. Futuristic thriller, well-acted, about a computer that wants to take over the world.
⓭ Treasure Houses of Britain
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)

1:15
❹ **Baseball:** Yankees vs. California or Houston vs. Chicago Cubs (concludes at 4)

1:30
❷ Kidsworld
❼ New York Hot Tracks
㉑ Frugel Gourmet

1:45
🅗 **Movie:** Barry Lyndon

2:00
❷ **Movie:** Life in the Pink (1977). John Astin.
⓭ American Playhouse
㉑ Victory Garden
㉛ World TV Presents (Chinese programming)
🅢 **Movie:** 9 to 5
🅦 **Movie:** The Slugger's Wife

2:30
❼ America's Top Ten
㉑ Magic of Oil Painting

3:00
❺ **Movie:** Kung Fu Hellcats (1974)
❼ Entertainment This Week
❾ **Movie:** Hell Night (1981). Linda Blair.
⓫ Star Games
㉑ Cats & Dogs (cc)

3:30
⓭ Rag Dolly in the USSR
㉑ Motorweek

4:00
❷ **Golf:** Memorial Tournament
❹ **Movie:** Made for Each Other (1939). Carole Lombard. First-rate soaper about a struggling married couple.
❼ Hollywood Close-up
⓫ Dance Fever
⓭ Bodywatch
㉑ Rod and Reel
㉛ World Chronicle
🅢 **Movie:** Ice Pirates
🅦 **Movie:** Fast Forward

4:30
❼ Wide World of Sports
⓫ Puttin' On the Hits
⓭ Innovation
㉑ This Old House (cc)
㉛ Cambridge Forum Presents

5:00
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova
㉑ German Professional Soccer
㉛ All About TV
🅗 The Laundromat

5:30
❹ Exciting World of Speed and Beauty
㉛ Cityscope

6:00
❷ The People
❹ ❼ News
❺ What's Happening Now
❾ Wrestling
⓫ Star Trek
⓭ Nature
㉑ The Shakespeare Hour: King Lear (Part III)
㉛ Modern Maturity (Part I)
🅗 **Movie:** To Race the Wind
🅢 **Movie:** Gotcha! (cc)
🅦 **Movie:** The Incredible Shrinking Woman

6:30
❷ ❹ ❼ News (cc)
❺ Small Wonder
㉛ Eye on Dance

7:00
❷ ❾ News
❹ Strictly Business
❺ Check It Out
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ Crushing Season
㉛ Ask Congress

7:30
❷ Wheel of Fortune
❹ Fight Back
❺ Ted Knight Show
❼ New York Views
❾ In Search Of
⓫ At the Movies
⓭ Wild America
㉛ John McLaughlin: One-on-One

8:00
❷ Crazy Like a Fox
❹ Gimme a Break
❺ **Movie:** A Kiss Before Dying (1956). Robert Wagner. An effective, well-paced thriller.
❼ Mr. Sunshine
❾ **Movie:** Virus (1980). Chuck Connors. Excellent photography and good special effects in this overlong, futuristic drama.
⓫ **Movie:** Blues Brothers (1980). John Belushi, Dan Aykroyd. Wacky comedy, good music, and fine performances.
⓭ Great Performances
㉑ The Good Neighbors
㉛ Tonight at Ferlinghetti
🅗 🅦 **Movie:** Ghostbusters
🅝 **Movie:** Beyond the Walls
🅢 **Movie:** The Enforcer

8:30
❹ Facts of Life
❼ Benson (cc)
㉑ Bless Me Father
㉛ Looking East

9:00
❷ Airwolf
❹ Golden Girls
❼ Life's Most Embarrassing Moments
㉑ Yes Minister
㉛ Hello Jerusalem

9:30
❹ 227
㉑ Butterflies

10:00
❷ Magnum, P.I.
❹ Remington Steele
❺ News
❼ Love Boat
❾ Wrestling
⓭ Mystery!: Agatha Christie's *Partners in Crime*—The Unbreakable Alibi
㉑ **Movie:** Kipps (1941). Michael Redgrave.
㉛ Heritage: Civilization and the Jews
🅗 **Movie:** Silent Rage
🅝 **Movie:** Who's Afraid of Virginia Woolf?
🅢 **Movie:** Bachelor Party
🅦 **Movie:** Too Scared to Scream

10:30
❺ Black News
⓫ News

11:00
❷ ❹ ❼ News
❺ **Movie:** The Cassandra Crossing (1977). Sophia Loren.
❾ Racing
⓫ Tales From the Darkside
⓭ **Movie:** Born to Dance (1937). Eleanor Powell. Enchanting Cole Porter

musical with sensational dancing.

11:30
❹ Saturday Night Live
❼ News
❾ **Movie:** The Castle of Fu Manchu (1968). Christopher Lee.
⓫ The Honeymooners
㉑ The Paper Curtain

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** Under Fire (1983). Nick Nolte. First-rate political thriller about journalists in Nicaragua.
🅗 **Movie:** Little Treasure
🅦 **Movie:** When She Was Bad

11:50
🅢 **Movie:** The Beach Girls

12 MIDNIGHT
⓫ Dempsey & Makepeace

12:15
🅝 **Movie:** The River

12:45
❷ **Movie:** The Gambler (1974). James Caan.

1:00
❹ Circle of Fear
⓫ Twilight Zone
🅦 **Movie:** The Slugger's Wife

1:30
❾ **Movie:** A Question of Guilt (1978). Tuesday Weld.
⓫ News
🅗 **Movie:** Alamo Bay
🅢 **Movie:** Racing With the Moon (cc)

1:35
❺ **Movie:** Test Pilot (1938). Clark Gable.

2:00
❹ This Week in Country Music
⓫ At the Movies

2:15
❼ **Movie:** Torpedo Alley (1953). Dorothy Malone. Dull, Korean War action film.

2:30
❹ Ben Casey
⓫ **Movie:** Strange Bedfellows (1963). Rock Hudson. Mediocre comedy about marital problems.

3:00
❷ News
🅦 **Movie:** The Natural

3:15
🅗 **Movie:** Skyhigh

3:25
🅢 It's Showtime

3:30
❹ **Movie:** Topper Returns (1941). Joan Blondell. Generally regarded as the best and funniest of the Topper films.
❾ **Movie:** Nightmare in Chicago (1964). Ted Knight. Above average thriller about a psychotic killer who terrorizes Chicago.

3:45
❷ **Movie:** A New Leaf (1971). Walter Matthau.

3:55
🅢 **Movie:** 9 to 5

4:30
⓫ One Step Beyond

5:00
❾ News
⓫ Life of Riley
🅗 The Laundromat

5:30
⓫ News

SUN., MAY 25

6:00
❺ Black News
❼ Greatest Sports Legends
❾ In Depth
⓫ Insight
🅢 Pick Me Up at Peggy's Cove

6:15
🅗 **Movie:** The Pilot

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People
🅢 **Movie:** Fire in the Stone

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Hispanic Horizons
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Ebony/Jet Showcase
❾ Millionaire Maker
⓫ Frederick K. Price
🅗 **Movie:** Sixteen Candles (cc)

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
🅢 Shelley Duvall's Tall Tales & Legends: Pecos Bill (cc)

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
🅦 **Movie:** Condemned

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem
🅗 Fraggle Rock (cc)
🅢 **Movie:** All of Me

10:00
❹ Essence
❺ Dukes of Hazzard
❼ This Week With David Brinkley (cc)
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
🅗 **Movie:** Rhinestone (cc)

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❾ Meet the Mayors
⓫ Three Stooges
⓭ Owl TV (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Tarzan's Three Challenges (1963). Jock Mahoney.
❼ **Racing:** Indianapolis "500" (concludes at 3:30)
❾ David Toma
⓫ FTV
⓭ Firing Line
🅢 **Movie:** The Sure Thing (cc)
🅦 **Movie:** The Masquerader

11:30
❷ Newsmakers
❹ News 4orum
❾ World Tomorrow
⓫ **Movie:** Hold That Ghost (1941). Bud Abbott, Lou Costello. Strong cast in one of the duo's better comedies.
㉑ Tony Brown's Journal

12 NOON
❷ The People
❹ McLaughlin Group
❾ Dr. Schuller
⓭ Capitol Journal
㉑ Wall Street Week
🅗 **Movie:** Mae West (cc)

12:30
❷ Inside Soaps
❹ Today in New York
⓭ Inside Albany
㉑ **Movie:** Country Gentlemen (1937). Ole Olson.

1:00
❷ **Basketball:** NBA Playoff Game (if necessary), or **Movie:** Serpico (1973).
❹ **Movie:** The Rage of Paris (1938). Danielle Darrieux. Fast-paced comedy about a French girl out to snare a rich husband.
❺ **Movie:** Speed Trap (1938). Joe Don Baker. Routine crime drama with good cast, but muddled script.
❾ **Movie:** How the West Was Won (1963). James Stewart. Superior cast and great photography in this sprawling epic of America's western expansion.
⓫ This Week in Baseball
⓭ Great Performances
🅢 **Movie:** Bells Are Ringing
🅦 **Movie:** 1918

1:30
⓫ **Baseball:** Yankees vs. California (concludes at 4:30)

2:00
⓭ Great Performances
㉑ Wartime in Washington (cc)
㉛ World TV Presents (Chinese programming)
🅗 **Movie:** Prime Risk

2:30
❹ Super Chargers
㉑ Wilderness

3:00
❹ **Racing:** Cannonball One—Lap of America
❺ **Movie:** Kenny Rogers as the Gambler (1980). Kenny Rogers.
㉑ European Journal
㉛ Kup's Show
🅦 **Movie:** Rhinestone

3:05
🅢 **Movie:** F.I.S.T.

3:30
❷ **Golf:** Memorial Tournament
❼ **Movie:** The Hindenburg (1975). George C. Scott.
㉑ Ask Congress

4:00
❹ **Special:** Big League Baseball Decathlon Challenge
❾ **Baseball:** Mets vs. San Diego (concludes at 6:30)
⓭ Black Champions
㉑ Inside Albany
㉛ Masterpiece Theatre: By the Sword Divided (Part IX)
🅗 **Movie:** Sixteen Candles (cc)

4:30
⓫ Good Times
㉑ Adam Smith's Money World

5:00
❺ Kojak
⓫ Fame
⓭ Heart of the Dragon
㉑ Moneymakers V
㉛ Mystery!: Agatha Christie's Crime II (Part III)
🅦 **Movie:** The Moonstone Gem

5:30
㉑ John McLaughlin: One-on-One
🅗 Fraggle Rock (cc)
🅢 **Movie:** All of Me

6:00
❷ ❹ ❼ News
❺ **Movie:** G.I. Blues (1960). Elvis Presley.
⓫ **Movie:** Bad Boys (1983). Sean Penn. Realistic look at a juvenile prison with some skillful performances.
⓭ Currents: Designing for Disaster
㉑ Wild America (cc)
㉛ U.S. Nippon News and Business
🅗 **Movie:** Gotcha! (cc)
🅦 **Movie:** The Sure Thing

6:30
❷ ❹ ❼ ❾ News
⓭ Washington Week in Review (cc)
㉑ Brainstormers

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Disney Sunday Movie
❾ Switch
⓭ Nature of Things
㉑ Austin City Limits
㉛ Japanese Drama
🅢 Shelley Duvall's Tall Tales & Legends (cc)

7:30
❹ Punky Brewster

8:00
❷ **Special:** Neil Diamond—Hello Again
❹ Amazing Stories
❺ Star Search
❾ **Special:** DWI—The Deadliest Weapon in America
⓫ Lifestyles of the Rich and Famous
⓭ Nature
㉑ **Movie:** Take a Letter Darling (1942). Rosalind Russell.
㉛ Mothers by Daughters (Part III of VI)
🅗 Philip Marlowe, Private Eye
🅝 **Movie:** Lolita
🅢 **Movie:** The Sure Thing (cc)
🅦 **Movie:** Ladyhawke

8:30
❹ Alfred Hitchcock Presents

9:00
❷ Murder, She Wrote
❹ **Movie:** Perry Mason: Case of the Notorious Nun (1985). Raymond Burr, Barbara Hale. Perry Mason must defend a young nun accused of murdering a priest.
❺ **Special:** In Defense of Freedom—The Marine Corps
❼ **Movie:** The Right Stuff (1983). Part I. Sam Shepard. Great performances in this offbeat look at the birth of America's space program.
❾ David Toma
⓫ Love Boat
⓭ Masterpiece Theatre: The Irish R.M. (cc)
㉛ **Movie:** Playtime (1967). Jacques Tati. Superb French film, visually exciting, fresh, and humorous.
🅗 **Movie:** The Terminator (cc)

9:30
❾ Face-off
㉑ The Moviemakers: John Huston

10:00
❷ Cagney & Lacey
❺ ⓫ News
❾ Straight Talk
⓭ Mapp and Lucia
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
🅢 Brothers (cc)
🅦 **Movie:** Cat's Eye

10:30
❺ Sports Extra
⓫ Editor's Desk
🅝 **Movie:** The Shooting Party
🅢 Bizarre '86 (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
🅗 **Movie:** Gymkata
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Knight
❼ News (cc)
❾ Millionaire Maker
⓫ The Honeymooners
⓭ Signed Orginals
🅦 **Movie:** Stick

11:45
❷ ❼ Sports
🅢 **Movie:** F.I.S.T.

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Reincarnation of Peter Proud (1975). Michael Sarrazin. Interesting film about a professor who develops a psychic bond with a dead man.
❾ Jimmy Swaggart
⓫ Star Trek

12:30
❹ Fridays
❺ Naked City
🅝 **Movie:** Odd Man Out

12:35
🅗 **Movie:** Gotcha! (cc)

1:00
❷ Barnaby Jones
❾ **Movie:** The Secret Ways (1961). Richard Widmark. Rather dull espionage thriller which takes place behind the Iron Curtain.
⓫ Tales From the Darkside

1:30
❹ **Movie:** My Favorite Brunette (1947). Bob Hope. Typical Hope comedy, this time as a photographer who gets mixed-up with mobsters.
❺ David Susskind
⓫ News
🅦 **Movie:** Condemned

2:00
❷ News
❼ **Movie:** The Gatling Gun (1972). Guy Stockwell.
⓫ Star Games

2:15
🅢 **Movie:** Hot Dog . . . The Movie (cc)

2:20
🅗 **Movie:** Hardcore

3:00
❹ Visiones
⓫ **Movie:** Light in the Piazza (1962). Olivia de Havilland. Beautifully filmed love story with skillful performances and great scenery.

3:30
❹ First Estate: Religion in Review
❺ World Vision
❾ **Movie:** Stormy Weather (1943). Lena Horne. Great musical numbers strung together by a weak plot in this all-black film.

4:00
❹ News
🅢 **Movie:** Brothers (cc)

4:15
🅗 **Movie:** Prime Risk

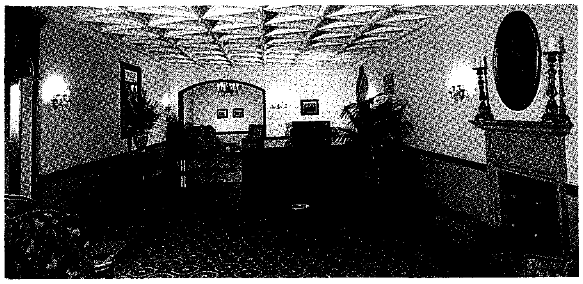
4:30
🅢 Bizarre '86

5:00
❾ News
⓫ Life of Riley
🅢 **Movie:** Fire in the Stone

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

NEW YORK

REAL ESTATE SHOWCASE



205 East 78th Street

A 19-story, doorman-attended, pre-war luxury building at the northeast corner of 78th Street and Third Avenue. Available cooperative apartments include studio, one and two-bedroom residences, many with fireplaces, priced from $103,250 to $342,200.

For more information: Call our Sales Office at (212) 737-3932.

The complete offering terms are in an offering plan available from the Sponsor.

THE EAST SIDE PORTFOLIO

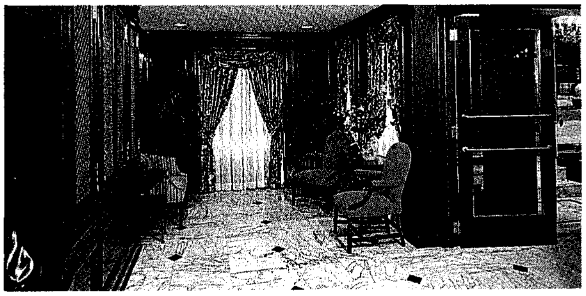
301 East 69th Street

An 18-story, doorman-attended luxury building located at the northeast corner of 69th Street and Second Avenue. Available cooperative apartments include studio, one and two-bedroom residences priced from $108,125 to $268,750. All apartments include central air-conditioning.

For more information: Call our Sales Office at (212) 737-3838.

The complete offering terms are in an offering plan available from the Sponsor.

THE EAST SIDE PORTFOLIO



220 East 67th Street

A 14-story, doorman-attended luxury building between Second and Third Avenues. Available cooperative apartments include studio and one-bedroom residences priced from $113,275 to $211,025.

For more information: Call our Sales Office at (212) 737-5160.

The complete offering terms are in an offering plan available from the Sponsor.

THE EAST SIDE PORTFOLIO

405 East 63rd Street

A 12-story, doorman-attended luxury building between York and First Avenues. The available cooperative apartments include studio and one-bedroom residences. A studio penthouse is also available. Prices range from $112,200 to $236,500.

For more information: Call our Sales Office at (212) 737-5101.

The complete offering terms are in an offering plan available from the Sponsor.

THE EAST SIDE PORTFOLIO

EXCLUSIVE SALES AGENT: MRC/MJR CO.

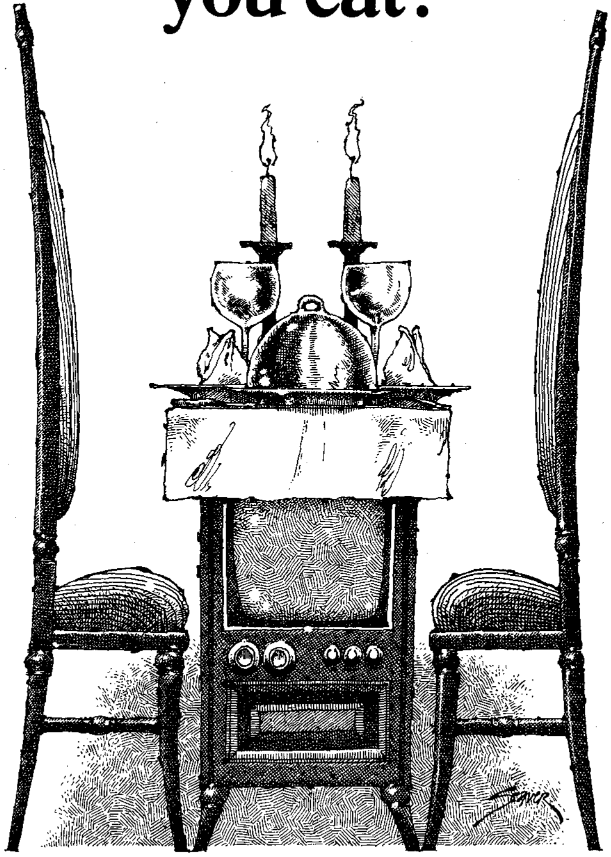
A joint venture of M.J. Raynes Inc. and Mendik Realty Co., Inc.

NEW YORK REAL ESTATE

To reach affluent New York house hunters and those looking to purchase luxury apartments, co-ops, condominiums, commercial and other real state services, place your display ad or line listing by calling 212-880-0734.

How A Building Speaks For Itself:

Is your dining room your living room or the room where you eat?



If a separate room for dining strikes you as a good use of space, you'll like what you see at 180 East 70 Street.
We believe that dining rooms are for dining . . . whether it's tea for two or ten at a table.

Visit 180 East 70 Street.
A Building That Speaks For Itself.

180 East 70 Street, New York, New York 10021. Phone: 212-628-3550.
Selling and managing agent: Douglas Elliman-Gibbons & Ives, Inc. Appointments recommended.
Studios from $255,000. One-bedrooms from $285,000. Two bedrooms from $490,000.
Sponsor: Trafalgar House Real Estate, Inc. Sponsor financing available. The complete offering terms are in an Offering Plan available from Sponsor. Offering by prospectus only.
Limited to New York State residents only.

APARTMENTS
Furnished/Unfurnished
Manhattan

Relocating Fortune 500 Executives
Bank personnel. 1—4 bedroom. Furnished or unfurnished. No fee 212-935-8730.

The Best, The Top, No. 1
445 5th Ave. 32nd floor
Spec views, E to W River to Wall St from this top fl, brand new, 2 BR, 2 marble bths, (1 w/jacuzzi) luxury home. State of the art kitc, concierge, sec sys. By owner. $3500/mo. Avail 6/15. 212-921-5326.

Penthouse Duplex—To Share. Sks nonsmoking male. Fplc, sundeck, terr. Excl refs required. $750/mo. 212-982-4418.

APARTMENTS
Furnished/Unfurnished
New Jersey

NJ On The Hudson
Opposite Galaxy Towers private house, 6 1/2 sunny rooms, 2 1/2 attic duplex. 10 min. to NYC. Super view. 201-662-0222.

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

Prof Female—Seeks same to share 2 BR, 2 bth. huge LR, in drmn bldg on Upper West Side. $950/mo. 212-310-2048.

Englewood NJ—Huge victorian apt. 3 BR, 2 bth, full DR, LR w/wbfplc, EIK, 32' htd sun porch, exc loc, NY bus. Female non-smoker. $475/mo. 201-833-2528.

BED & BREAKFAST

35 St Between Park & Madison—Lux 1 BR, drmn apt avail by the nite for bed & breakfast. Perfect for business purposes & market weeks. $85/nite. 212-734-4237.

CO-OPERATIVES/CONDOS
Manhattan

BEST OFFER WINS!
6 rms, sunny, quiet, pre-war, LR/wbfp, FDR, 2 BRs, maid's, 2 bths, clsts galore. Mint cond. 57/Sutton. Maint $913.
Nancy Jones. 212-949-5020, 718-729-6319.

19th FL—SUN AND VIEWS
1400 sq Condo ft, 5½ rms, easy finc
2 BR, den, LR, DR, 2 Bth, 12 clst, 11 wdw, 20-yr-old well run & est'd bldg. W. 60's. Mid $400's. Owner. 212-534-4410-no Bkr.

W. 68 St—Duplex co-op. Park blk, perfect bachelor(ette) 1 BR, 1st flr south, walk-in-closet. Must see! Was $185K NOW $165K. Low maint. 212-371-3851.

ESTATE SALE
710 PARK AVE (70th St)
LUXURY CO-OP
2BR, 2 Bths, new kitchen, new windows, drmn, concierge. Additional maids rm available, opposite Asia house.
ROBERT CORROON JR. 212-751-4620

90'S EAST **CONDO**
DEG&I EXCLUSIVE
Wonderful 1 BR, fab marble bath w/ special built-ins, open spacious LR, mod kit, great bldg & FAB location. C.C. $273. R.E. Taxes $40.
Price Is Right . . . . Call
Irene Leeds 212-832-5432
DOUGLAS ELLIMAN

CO-OPERATIVES/CONDOS
Nassau-Suffolk

Glen Cove Waterfront, LI Sound
5 BDR, 2 1/2 bth, priced to sell. $479,000. "Brand new" waterfront condos 4,000 sq. ft. Every amenity imaginable. Call for details. Jimco Realty 516-759-3170

CO-OPERATIVES/CONDOS
New Jersey

Fort Lee—Garden condo. 2 BR. $165,000 or $1200/mo. 201-592-6706 eves/wknds.

COUNTRY PROPERTY FOR SALE/RENT

ORIGINAL RENDITIONS

STONE PVT DRIVE Deliciously Sited on Knoll Overlooking Glorious Views. On 8 Meadowed Rolling Acs w/"Pond" Beside 1780 Lovingly Lived-In 3-4 Bdr Home w/ Literally a Rocking Chair Kitc w/Side Porch. Lg Barn & Fine Old Grainery. $400,000.

SOPHISTICATED OASIS UNDER LIMITLESS POETIC SKYS. "Completely" Pvt Squires Home (1732) on 9- Acs, 5 Bdr, 4 Bth, 4 Fpls, Gleaming Orig Wood Flrs—Pool, Barn, out Bldgs. $365,000.

VALUED PROPERTIES
Specializing in "Unique" Properties
914-292-8222

Catskills 15 Acres—50 approved units. Near 2 major hotels. Joint ventures. $290K. 718-853-0139 call eves.

CIVILIZED SOLITUDE
2½ acr, 2 BRs, 2 hr NYC, lg stone fplc, towering trees, wild turkeys, deer, yet only min from boating, swimming, tennis, golf, theater, etc. Call re: Video.
By owner $69,247
212-838-6530 914-794-7998
addt'l acrg avail & cottage

HOUSES FOR SALE/RENT
Staten Island

Grymes Hill Magnificent 6 BR Colonial
Features 3 1/2 bth, 4 fplc, skylites, basement, garage. Offered at $750,000
V.I.P. Better Homes & Gardens.
718-981-3333.

HOUSES FOR SALE/RENT
Westchester

Rye, N. Y. **Enchanted Cottage**
Pristine 4 BR, 1 1/2 bth, 3 fplcs, lg Liv rm & sep Din rm, beamed cathedral ceils, attch green hse, porch & brick patio, beaut manageable property, 3 blks beach, $290,000. Princ only. 914-967-9290, eves.

NEW YORK REAL ESTATE

HOUSES FOR SALE/RENT
Westchester

Palham Pelham Manor 29 min NYC

CHOICE COLONIAL

Tapestry brick, slate roof, center ahll, 11 rms, 3½ bths, includes 6 bRs + sep maid's quarters, C/A, quiet street, many extras, short walk to RR, Pelham Heights. Great buy.

$487,500.

ANN DE SANTIS, REALTOR

4550 Boston Post Rd. 914-738-1360

HOUSES FOR SALE/RENT
Connecticut

Ridgefield, CT—Year-round waterfront contemp renovated 1985-6 inside & out. 3 BR, 2 1/2 bth, 1/4 acre, attached garage. Keeler & Durant Inc. Mary K. Bogot. 203-438-2608 day, 203-438-9760 eves.

Greenwich Estate Area*—Magnificent* contemp w/water views. 5 BR, 4 bths, 2 fplc, jacuzzi, sauna. Must see. $589,000. Home 203-629-1245, Work 212-512-6844.

New Milford, CT — Candlewood Lake Swimming, fishing and boating are some of the enjoyments you'll get from your own Waterfront Property. This level lot is enhanced with this 5 rm home that features a large family rm with knottie pine panels, skylight, gives you a feeling of warmth while entertaining by the fieldstone fireplace. Additional rooms include: 3 BR, 25' x 16' enclosed glass porch, kitchen & dining rm combo. Asking $340,000.

Century 21 Ashkar Assoc. 203-355-0941

VACATION RENTALS

Jamaica Villas—Lux holidays. Discover divine isl. Seekers/Finders 212-535-4515.

Liberty Celebration—*Lg apt/loft rental,* 6/30-7/6. 2 blks from Hudson River. Easy walk to all events. $3,000. 212-349-1280.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swimming. Paddleboats, bicycles, free golf. Color TV. Tennis. Shelter Island 11965. 516-749-2001.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Main lodge, cottages. MAP/European. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Catskills 1889 Family Victorian—4 BR, 2 1/2 bths, stone fplc, pvt mt, tennis, pool, club hse. Ski at Hunter, Cortina, Windham. $1000-$3000 mo. 516-678-1315.

SUMMER RENTALS

Beautiful Triplex & Brownstone
3 BR, w/garden & deck. 10 mins to Wall St. $950/mo. July/Aug. 718-783-4165.

CO-OPERATIVES/CONDOS/MANHATTAN

MAKE IT HAPPEN!

Smart buyers know the best time to buy. And this weekend, the smartest buyers will be flocking to TWO outstanding upper East Side buildings (in the 80's) on the verge of being effectively converted to cooperative ownership. With 1-bedroom apartments priced in the low $160's. The next few sales will make it happen for us. Be there this weekend and we'll make it happen for you!

For more information, call:

(212) 517-6086.

The complete offering terms are in an offering plan available from Sponsor.

Rent A REAL Estate On The Hudson For All Your Summer Weekends

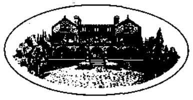
❦ 15 WEEKENDS FOR ONLY $985.00 per person: Double occupancy, Continental breakfasts included: Friday evening through Sunday afternoon.

Memorial to Labor Day inclusive.

❦ For the very first time, Tarrytown House is opening its doors to summer sojourners. Just 19 miles from Manhattan, this celebrated English country estate, on 26 beautifully landscaped acres, offers the perfect base for your weekend goings-on.

❦ Complete with mansions, secluded walkways, majestic river views, indoor & outdoor swimming pools and an all new, uniquely designed Fitness Center.

❦ Call Pat Dannenberg: 212-933-1032 or 914-591-8200 for more detailed information.



TARRYTOWN HOUSE
East Sunnyside Lane • Tarrytown, NY 10591

Sag Harbor, Noyack—2 BR, w/d, wlk to bch. Aug or part $3000/mo. 718-31-3047.

Nantucket—Prime Summer Rentals. 2 wk minimum at $1000 wk and up. Best selection now. Open 7 days a wk (Sunday). The Maury People 617-228-1881.

W. Hampton Bch; 2 BR House— On ocean. Monthly/wkly. Eve 212-288-3596.

Unusual 3 BR, 2 1/2 bth Stone & Pine—Circa 1740. Gorgeous private pool area, 60 miles from city, in beautiful Hunterdon County, NJ. Private, but next to Flemington, Clinton, Lambertville, New Hope, PA. $3,000 per month. Hurry leave a message. Cary 212-753-2310.

VACATION HOMES FOR SALE

Amagansett Dunes—Spend this summer just steps from the ocean in this charming yr-round 2-story traditional, paneled thru-out. LR w/fplc, 4 BR, 2 bths, kitch w/ dining area, lge deck. By owner. Immed occup. Asking $275,000. 516-267-3587.

Catskill Summer Cottages—1 and 2 BR co-ops. 2 hrs NYC, lake/beach, tennis ct, swimming pool. $20-35K. 212-874-5960.

SUBLETS

Furn Summer Sublet—East 70's. Great sunset views, beautifully decorated, lux drmn bldg, hi flr, 3 BR, 3 bths, a/c, garden roof, terrace. $2500/mo. Ref required. Avail 6/1 thru 9/2. 212-472-2347.

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y.. N.Y. 10017; **212-880-0735.** All ads accepted at the discretion of the publisher.

ANTIQUES

Manhattan Art & Antique Center—NY's largest antique center. 104 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

4 James Dean Posters—Eden, Rebel, Giant, JD Story. Best offer. 212-966-7453

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

Clarice Cliff Pottery Collection—212-888-7950, Mon.-Fri. 10-5.

APPLIANCES

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Don't Settle For A Discount—Call with model. **516-783-3664. Phone Connection.** Air conditioners, video, TV, appliances.

ART

Arts And Crafts Exhibit—Outdoors Saturday and Sunday, from 11am to 6pm. Central Park South (between 5-6 Aves.).

Portrait Of You Or The Love Of Your Life—Drawn or painted by NY artist with unique ability to work in any style. Send photo plus clipping of your favorite painting. Note size, color and price. Sketch/$50, Drawing/$250, Painting/up to $5,000. **Kent, 2630 Big Wheel, Alpine, Ca. 92001. Or call, 619-445-9842.**

Statue Of Liberty—By Rauschenberg. Limited edition lithograph seen May 12, NY Magazine, page 74. $1,400. NY Graphic Society. 212-933-1134.

ASTROLOGY

NY Astrology Center—63 W 38, NYC. Books, lectures, charts. 212-719-2919.

AUTO/RENTALS

RENT A MERCEDES
Day, Weekend, Week
SL's & Sedans
Call anytime: 914-968-8200

BOATS & YACHTS

Elegant Yachts For Charter—Manhattan and LI Sound. 516-883-5022/5487.

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

Liberty Centennial Harbor Cruises
Boat Charters, Individual Reservations.
Tickets on sale for: July 3rd unveiling,
July 4th tall ships parade, July 4th
fireworks extravaganza. **718-646-0787.**

NEW YORK WANTS TO KNOW!

NEW YORK'S readers are the city's active, involved, upscale, professional men and women. People who are interested and interesting. People you want to reach.

Tell our 1.1 million readers about your upcoming opening, special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.

OUR NEW *ASSORTMENTS* SECTION

is spotlighted on page one of NEW YORK's classified. $36 per line, 2 line minimum. Display $400 per inch (space greater than 1 inch available in ¼ increments at prorated cost).
AX VI MC
212-880-0735

People Meeting People—21-39, July 3-6, **Equinox Resort Hotel, Manchester, VT.** $379. Vancurler Travel. 518-374-3176.

Race Results 976-3333—Selections-scratches-results 976-3333.

Cruise/Party On Luxury Yacht—June 21. RSVP Soho Entertainment, 212-226-4576.

SPRING GALA · JUNE 8
TAVERN ON THE GREEN · 6pm
Manhattan Young Professionals Chapter
AJCongress. Info: 212-879-4500 ext 287.

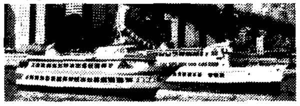
New Professional Singles Group Forming— Small, informal parties in elegant Park Ave home. Reservations limited. **212-481-1986.**

Liberty Weekend, July 3 And 4
Enjoy the festivities aboard our dinner/dance cruise vessel. Cruises include buffet, open bar and live music. Torch lighting cruise $275, OpSail cruise $275, Fireworks cruise $325. Available to individuals or groups up to 200.
Skyline Waterway Cruises, 718-351-9395.

The Classic "Tall Ship," Freedom
A 76', luxury sailing schooner is available for private charter for groups of up to 45 people. **212-488-9388.**

JULY 2-4 LIBERTY CRUISE PARTY
The N.Y. Oceanographic Foundation will offer the use of its' 54' luxurious motor yacht, the "WINSOME" for the July 4 week's festivities for fully catered/open bar cruises to all Statue Of Liberty festivities beginning July 1 though July 6, 1986. Limited seating will be available for a donation of $1000 per person to the Foundation. Please call 212-286-0955 between 9:00 am and 5:00 p.m.

THE ULTIMATE IN SOPHISTICATED ENTERTAINING



SPRING-SUMMER-FALL-WINTER
for business and social events in New York and vicinity is cruising on one of our two new sensational three-deck luxury yachts
"RIVERANDA" and "EMPRESS OF NEW YORK"
Perfect for special occasions for groups of any size up to 500 guests.
MANY SMALLER LUXURY YACHTS ALSO AVAILABLE
Superb Cuisine—Impeccable Service
WORLD YACHT ENTERPRISES
Pier 62, W 23 St & Hudson River
NY, NY 10011 • 212-929-8540

Manhattan Yacht Charters—Yachts available July 3 and 4, Statue of Liberty festivities. Complete party and vacation services worldwide. 212-772-9430.

CHARTER A MOTOR YACHT
!!! For your next special party !!!
GALA YACHTS
212-645-5195, 212-307-0985

Cruise Manhattan—Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service. 4th of July available.
212-869-7498

NEW YORK'S PRESTIGE MARINA
Adjoining Battery Park City & World Financial Center
Seasonal & transient berthing, yacht charters & excursions.
Liberty Landing
Pier 25, New York, N.Y. 10013
(212) 593-5199

Rent The Purple Barge—For parties, special events and good times. 212-732-5020

"High Energy's"— 7/3-7/4 Liberty Extravaganzas! - 6 hour cruise, elaborate buffet, open bar, 7 piecc band, large screen TV's & much more! **212-828-2129**

North Star II Charters—Moonlight sails from City Island. Available July 3, 4, 5. Capacity to 98. 212-822-0945.

BUSINESS OPPORTUNITIES

SANTA FE, NM
OPENING SUMMER '86
A festival Marketplace known as Las Tres Gentes, 27600 sq. ft. of leasable space specializing in food & services. Located a short walk from the plaza. WANTED: Specialized restaurants, spices, fish, cheese, shoe repair, specialty bakeries; one 1900 sq. ft. unique multilevel restaurant site available.
For leasing information call:
Tom McMenemon, 505-984-2192.

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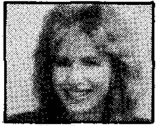
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Exp. Date __________ **Signature** ____________________

Ad copy:

Use the coupon above or call (212) 880-0732. Rate is $25 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Halley's Comet Has Nothing On Me—37, bright CT star passing through once. Like to meet, 35-45, man, intelligent, educated and happy, who is sports-minded and adventurous. Bio/photo. NYM B753.

Passionately Seeking Susan—Samantha or Mary-Jane/ Just one special person/ Are you seeking the same?/ I'm intelligent, attractive, trim and fit too/ Do similar adjectives modify you?/ I'm 32, I stand 5'10"/ C'mon Candice, let's go Lauren/ Lick that stamp/ Drop me a line/ Don't be shy now Sweet Caroline/ Send a picture and you will see/ The return of your photo and one of me. NYM B783.

Special Woman Wanted:—Looking for a sensitive, intelligent, attractive woman, 33-?, fit, flexible, with a pleasant personality, a career and multifarious interests but with enough time to get acquainted with no hurry, with a single, 43-year-old, white male, 5'9", 138 lbs, slim, fit banker, well-educated, European background, does not fit the cliche. Interested in literature, arts, politics, travel, etc, wants to share life with the right woman, marriage. Respond to NYM B865.

For You:—Successful Wall Streeter - athletic, artistic, attractive. You are: independent, intelligent, pretty, 25-35, Oriental or European lass (non-smoker) let's meet! Note/photo/phone. NYM T821.

Superior Children—My first two children, from my first marriage, were the greatest blessing I have enjoyed. I would love to have more with a truly exceptional female partner. You should be very bright (a graduate degree would be preferable), young (25 to 32), tall (5'7" or taller), very athletic (hopefully work out daily), healthy, physically affectionate, and very, very attractive in a naturally wholesome way. I am a highly-educated (graduate degree), financially secure, capitalist with his own successful investment company who is very tall, trim, muscular, attractive and works out every day. I love to ski,play tennis, sail, scuba dive,play racquetball, etc. Please send bio, photo (a must), and phone number. NYM K390.

Sweetened And Seasoned—Black lady, slim, 5'4", seeks 45-55 man with love for life. NYM B899.

Oriental Man—43, tall, athletic, professional seeks lady. POB 1290 Bowling Green Sta. NYC 10274.

Athletic Wall Street Wiz—Interests include: haute cuisine, tennis, skiing and sunsets (Hamptons). Seeks internal/external beauty, 21-30, with smiles, sensitivity and sophistication. Photo. NYM T871.

Paris, Young French Lady—42 years old but I look much younger, slim, 168, white, blue eyes, long brown hair, single without children, Catholic, enjoys music, travel, nature, etc. Seeks a man for a serious relationship, eventually marriage. Send photo/letter. NYM G816.

PICTURE YOURSELF IN STRICTLY PERSONALS

Show your best face to NEW YORK's most sophisticated audience. NEW YORK Magazine is now accepting a color photograph to accompany your advertisement in Strictly Personals.

Cost: $500.00 for a color photograph and 12 lines of copy.
Additional copy is available for $25 per line (36 characters/line).
Deadline: Three weeks in advance of on-sale date.
Information: Karen O'Neil, Classified Ad Manager, 212-880-0736.
Pictures must be in color and of good quality and must be verified.
We'll take your picture at cost.

What Does A Woman Want?—Freud never knew, but the woman who advertises in *Strictly Personals* does. A brief description of your interests and personality, plus a color photo, will capture the eye of New York's most eligible bachelors.

Man Seeks Woman—And there's not a better place to find her than in *Strictly Personals*. Every week 10,000 letters come in from NEW YORK's readers. Looking good and looking for a partner? Place your photo and ad right here!

Money-Oriented Entrepreneur—Manhattanite, 40 years old, 5'10", 185, likes exotic autos and P.J. Clarke's. Seeks non-smoking female, who is educated, slim and pretty, 28-34 years old. Photo/note/phone number. NYM B877.

White-Haired Male—NY, wishes to assist slender, happy, sensual female in getting past the rough spots of life. NYM V857.

Handsome Dynamic Discerning—Gentleman, powerful, sensitive, commitment-minded, 40, seeks quality interaction with lady of exceptional character and beauty. NYC/NJ. NYM T874.

Caring Fun-loving MD—Handsome Ron Howard type, gentle, dark, 30's, slim, wealthy. I dream of a bright Jewish lady, non-smoker, tall, who combines sensitivity with chemistry. I am a romantic surgeon seeking a true romance. Note/photo essential for reply. NYM V860.

Very Pretty Freelance Artist—Slim, 5'7", 40, interested in science, arts and exotic travel seeks Christian gentleman, 38-50. Photo, a must. NYM V859.

Your Prince Has Arrived—LI professional gentleman, 33, loves bicycling, spending and loving. Seeks woman, 23-35, to share life. Photo. NYM V863.

Sexy, Pretty, Funny—And vibrant woman, 35, 5'5", slim and with much love to give hopes to find the kind of man who likes to feel good and be happy. He should be sexy (of course), warm, intelligent, witty and successful. If that's you, photo/phone, please. NYM V865.

When It's Right, It's Right—All you seek, now seeks you. Lady exec, mid 40's, seeks only one in tune with my energy. NYM T882.

Beautiful, Thin, Intelligent—Woman to adore and spoil sought by wealthy, corporate president, 6', 160 lbs, 40 years, dark curly hair, hazel eyes, above-average looks. Originally a non-New Yorker who loves New York's cultural life and dining, I am very courteous, warm, kind, good-humored, intellectual, non-religious. Although a semi-confirmed bachelor, I seek a permanent relationship. You should be immaculately groomed, extremely well-dressed, preferably 18-23 years old, very thin and beautiful. Not just attractive, beautiful. I prefer a non-executive, non-professional woman who is also not in a glamour field. You do not have to be knowledgeable or sophisticated, just nice, alert, and interested in learning and growing. Require photo (returnable), detailed biography, description and home phone. NYM T927.

Looking For My Best Friend—Partner, lover, for a permanent future. I am a young, slender, attractive, romantic, 38, Jewish career/mom who would like to meet, 38-45, ambitious, caring Jewish male to share hugs, laughter and a loving family. Photo/bio. NYM B908.

Attorney, 26—Warm, handsome, athletic seeks slim, unpretentious, very bright Jewish female. Bio/photo please. NYM B861.

Beautiful Green-Eyed Brunette—33, affluent, Jewish, avid tennis player and classical musician, seeks a part time, platonic friendship, business ventures, and tennis with worldly and affluent business tycoon. Non-smoker. NYM K430.

Are You My Style?—This good-looking, Jewish guy, 26, who enjoys movies, theater, working out and toes in the sand is ready for an attractive, non-smoking Jewish lady with an easy laugh and graceful confidence. Chinese food? NYM K432.

The Winning Combination—Tall, handsome, successful Irish male, 33, seeks warm, attractive, affectionate, non-smoking, career-minded female, for sincere, fun-loving relationship. I love the beach, boardwalking under the stars, fine dining, music, dancing, sporting events, especially horseracing (Pegasus anyone?), concerts, movies and a casual game of tennis. Your serve. NYM B883.

Classy Brainy Beautiful—Jewish woman, 33, intense, feisty, funny, seeks compassionate Hebraic wise guy for mutual understanding and serious fun (and any subsequent results). NYM T887.

Beauty And Brains—This exceptionally pretty, shapely, secure Jewish RN, 35, seeks affluent, handsome male, 35-40, emotionally stable for lasting relationship. Photo a must. NYM B866.

Handsome TV Producer - 35—Jewish, seeks 30ish beauty of sweet nature. Non-smoker. Photo a must. NYM B900.

Young Doctor In Love?—Unfortunately not. MD, 31, 5'10", 180 lbs, diverse interests seeks bright woman. NYM T926.

Warm, Attractive, Intelligent—38-year-old psychotherapist, petite, vivacious, caring, seeks, 38-48-year-old, attractive, intelligent man for meaningful relationship. Note/photo/phone. NYM G814.

I've Spent A Lifetime—Looking for you. You're a tall, absolutely beautiful Jewish woman, traditional, extremely moral, never married, 28-33, highly educated and sophisticated. I'm 40, Jewish male physician who has met the rest, now wants only the best. No skeletons in closet, please. Photo essential. NYM B884.

Forest Hills/Queens Is Where I Live—I am a 32 year old man, never married, warm, intelligent, honest, successful Jewish (non-religious) and very happy. What about you? Phone/letter. NYM B869.

Distinguished, Manly Exec—Successful and affluent. Separated, Jewish, white, 5'11", 175, 59. Lives in Brooklyn hi-rise and ready for romance and adventure. Right, she must be curvy and soft, feminine, sensuous and attractive, from 25-40. Reply must include photo and phone. NYM G815.

Substance Over Form—Arts over artifice. Pleasant, nice looking, single gent, 34, 5'7", non-smoker, educated, native New Yorker, Filipino-American descent seeks attractive single lady, 28-34, for friendship, fun times and possible marriage. Bio/letter/phone. V862.

Horseman/Tycoon Wanted—Chic, NYC, Jewish filly wants you for serious paddock fun, frolic, family. Willing to relocate. Send plane, POB 1266, NYC, 10028.

Professional Male, 40—Seeks romance, fun, NJ shore. Photo/note. NYM T893.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Central NJ Exec—I'm a highly successful, very active guy who spends time working, traveling, golfing, jogging, and horse racing. I am 5'9", 170, 39, and enjoy the finer things in life. My social and business life are closely related. I would like to meet an attractive, non-smoking, personable, classy, Christian charmer, 27-35, who is comfortable at the Governor's Ball as well as the American Legion picnic. Phone/photo and bio, please. NYM T903.

Attractive, Refined, 26—5'10", brunette woman seeking white Christian, 6' plus, professional, single male, 28-36, who enjoys theater, dancing, appreciation of old fashioned values. Hoping for lasting relationship. Note/photo. NYM T905.

Now That I've—Taken this exquisite East Hampton house, what will I do without you? Grown-up, polished Huck Finn, 40 plus, sought for weekend tennis, biking, good talk, delectable suppers and fireplace ignoring. Lovely Manhattan entrepreneur/successful but soft, stable, adorable. Affable city swelterers may also apply. NYM B870.

Marriage-Minded—Classy Indian lady invites correspondence from highly professional Caucasian gentleman, 40-48, nonsmoker. Bio/phone/photo. NYM B871.

Midwest Transplant—Gonna stay, tall, 34, attractive professional woman. Like art, music, travel and all good things. Are you the same? Be my hearthrob. NYM K437.

Beautiful Home, Mercedes Benz—Travel, dining out, dining in. Film producer, 52, seeks warm, vivacious woman to share it all. Photo/bio, please. NYM B873.

Attractive, Independent, Active—Successful woman professional, 34, with bright personality, intelligence, humor and sensitivity, interested in athletic, energetic, secure Jewish male, 30-40, with confidence, intelligence, honesty and wit. Bio/phone. NYM B872.

Owner Of Movie Theater Circuit—42, 5'10", good-looking and thinking. Lives in 10 room beach house, sauna, exercise equipment etc, Queens, NY. Seeks shapely, attractive gal, 21-35, to enjoy the above. Please send photo or no reply. Brentwood POB 927 Church NY 10008.

Smart Pretty Face Lady, 33—Wasp, slim, college grad, seeking successful guy who enjoys city life, must be trim. Photo/phone/note. NYM B874.

Pardon Me—Do you have the time? Asked the tall, slim, Jewish, pretty, professional, 32. Why, yes! replied the tall, 30's Jewish male. But it's too crowded in this ad. Let's meet and talk. NYM B875.

Learn To Sail—Professional, true Renaissance man looking for special woman, 35-40, to enjoy candlelit dinners at anchor and great friends. LI/NY. Photo, a must. NYM K439.

Wall Street Wizard—Intelligent, independently wealthy, entrepreneur. European born and educated seeks sophisticated, sensible and attractive lady, 29-37 to participate in both NYC and Hampton life - not a boring minute. Photo/phone. NYM K441.

No Superstar—Just a human woman who wants to meet human man. If you're like me, very well put together in mind, body, finances, sociability, over 40, caring/romantic, feel good in silk/denim. Photo/phone. NYM K440.

Make My Day!—28, Jewish, seeks marriage-minded relationship with 22-28 Jewish female. Interests include Chinese food, humor, travel, tennis, NY Yanks and WPLJ. NJ resident. Start that serious relationship we both are looking for. Photo, please. All responses will be answered. NYM T894.

Be My Forever Best Friend—33, cute Jewish lady ready to share my humor, easygoingness, generosity, tennis, friends, shoes, spunk, passion, all of me in return for a true friend, lover, partner. Be Jewish, 30's, let me know what you'll bring to the party. NYM B876.

Handsome Devil—I'm 30, 6', athletic and very successful. You are attractive, bright, Christian and love to laugh. Note/photo. NYM T895.

Slightly Jewish Lady—Unconventional, bright, thoughtful, head-turner at 49, fun to be with, seeks noble man for permanent best friends. Photo! NYM K442.

Our Time Has Come! I'm The Best—Forget the rest! This attractive, fun-loving Jewish lady, 33, loves sports, tennis, theater, travel, romantic evenings, long walks. If you're outgoing, athletic, 30-38, a successful professional and enjoy the same, send photo, phone, note. NYM T897.

Caring Sensitive Responsive Male—37, good-looking, NJ professional with many interests seeks warm, attractive, Christian female who is able to share feelings. Will exchange photo/note. NYM T898.

Spring Is Here—Fun-loving, Stamford, CT man desires to meet slim and beautiful woman for the good times of life. Note/photo/phone. NYM K443.

Elegant Woman—60, young at heart, who enjoys the finer things in life with a country setting seeks independent man, well-established, 55-60. Note/photo. NYM T899.

Curtain Going Up—Casting call for refined leading man, 50's. Leading lady, Manhattanite, petite, pretty, caring and open. Phone. NYM T902.

Quite Pretty Fort Lee Female—41, 5'5", very intelligent, bright and warm personality. I'd like to meet a successful man, 40-50, who is highly educated, marriage-minded, and demonstrative of his feelings about me. I am all that and much more. Photo/bio. NYM K445.

Warm, Wild, And Wonderful—Pretty, petite, professional NJ lady, seeks a sharp, handsome, ambitious Jewish male, 30-40, for special times. NYM B880.

Single Male, 45—Jewish, 5'7", non-smoker, professional, seeks warm, intelligent, slender, Jewish woman, 35-43, for friendship, possibly intimacy. NYM B881.

Slightly Off-Center—Blue-eyed international banker seeks warmhearted, attractive, Waspish female, 20-30, who seeks lasting relationship. I'm 5'9", considered handsome, athletic, interested in music, sailing. Note/photo. NYM T904.

Honest/Handsome/Hopeful—That this ad will reach someone who is looking for someone special. I am a tall, athletic, sincere, successful businessman, 35, who loves the beach, travel, theater, fine dining, as well as quiet evenings at home. If you are honest and sincere, tall and attractive please reply with note/phone/photo. NYM B879.

Irish-American Beauty—Adventurous, athletic and outgoing. Seeks refined man, who's as comfortable in Brooks Bros. as Levi's. Take a chance, be adventurous. Photo/note. NYM K462.

Better Days Are Yet To Be—Attractive, petite psychologist, female, early 50's, seeks a caring partner. NYM K447.

Cute Professional, 27—Seeks broken mold Jewish male (credentials not necessary, cerebrum counts), come fly with me. NYM B864.

Beautiful, Warm Blond—Blue-eyed, 31, successful Jewish lady, seeks tall, handsome, caring professional, 30-38, for lasting relationship. NYM K431.

Femme Fatale Sought—By successful Wall Street exec, Asian, 33, 5'11", 165, attractive, warm, sensitive, fun. Enjoys outdoors, travel, romance. Photo/bio. NYM K448.

Handsome Male, 5'9"—165, hazel eyes. Love is something you lose alone but find together. Note/photo/phone. NYM K449.

Just An Ordinary Guy—With a good career who enjoys simple delights in and out of the city, tall, Jewish, mid 30's, would like to come home to an interesting, good-looking lady who appreciates a home-cooked meal, K-Mart, and the joys beyond those depicted in beer commercials. Note/phone. NYM B896.

Unlucky In Love?—You're a healthy, secure, attractive man, 30-45, ready for the real thing. This especially pretty woman, 33, bright eyes, fit and fun with buoyant charm and bad luck, is ready too. Phone/photo. NYM T906.

Good-Looking—Caring man, Libra, 24, seeks female, 19-26. Photo. NYM T907.

Elegant Executive Enchantress—5'4", 110 lb, sexy brunette desires slim, attractive, affectionate, huggable man, between 32-45, for romantic relationship. Send brief bio, photo, phone and we may be soon sharing candlelight dinners, romantic weekends in Bucks County and serious moonlight. NYM B910.

Tall, Handsome Man—34, with Bedford estate and Manhattan apartment, wants beautiful, sensuous woman, 22-31, with passionate family values, for the real thing and children. Irish, Italian or British descent preferred. Athletic ability or sense of humor a plus. Photo, a must. (will return). NYM K450.

Help Wanted—Athletic, good-looking, fun-loving, 6', 32-year-old, Jewish professional male seeks similar attractive female for full or part time position. Photo, appreciated. NYM K451.

Tall, Slim, European-Born—Brunette, 44, likes beach, skiing, champagne, science fiction and quiet times to share with fun-loving entrepreneur, 6' plus, 40-50. Photo/note. NYM B886.

Multimillionaire—5'8", 55, NYC weekdays, seeks fun, joie de vivre. NYM T909.

NC, VA Or FL Jewish Lady—Where are you? This 39, slim, 6', good-looking, Jewish guy has a great sense of humor, travels down South very often. If you are very pretty, slim, 29-35, Jewish and enjoy hugs, laughing, good times and much more, c'mon ya'll, let's meet! Photo/phone, appreciated. NYM K452.

Sweet But Aggressive Gentleman—36, 5'9", athletic but no jock, travels extensively. Seeks happiness and romance with a friendly, intelligent, attractive Jewish woman, 28-38, who has her act together and wants to share it. Note/photo appreciated. NYM T910.

Handsome, Affluent, Jewish Male—University professor seeks very bright lady to share love of medicine and psychological research. Extra interests in business and real estate. For pleasure, I sing, dance, create electronic music, do sculpture, photography, lift weights, ride bikes. Prefer to meet an MD, JD, MBA, professor or any bright career lady, 28-35. Friendship OK, but prefer romance NYM B885.

Successful Businessman, 29—Enjoys films, travel, NYC dining out. Seeks Christian lady, non-smoker, 23-29. Photo/phone. NYM T911.

You Finally Found Me—Sexy, fun-loving, Jewish male, 28, athletic, easygoing, (I promise). Seeks loving, honest, spunky lady with sense of humor for a lifetime of romance. Photo/phone. NYM B887.

Postage Refunded—If not completely charmed by this handsome, affable writer/businessman. I'm 32, Jewish, successful, perfect for bringing home to your mother. Note/photo. NYM T913.

Come Golf With Me—Nice NYC woman, 41, seeks partner for golf, fun and more. NYM B888.

Loving, Tender, Romantic—Jewish male, 5'11", 180, blue eyes seeking attractive female in 30's. Photo. NYM B889.

Classy Lady Requires Classy Man—50 years young, sensuous, bright, attractive businesswoman believes in live, love and laugh. Looking for new start, are you the lucky one? NYM K453.

One Of NY's Most Eligible Men—Tall, slim, extremely handsome, athletic, generous corporate president, 43. Warm, open, sensitive, considerate. Seeking committed relationship with a young, cover gal looks and body woman, who likes being on a pedestal and sharing the good life. Photo a must. NYM B890.

Frenchman, Parisian—Professional, divorced, 65, 5'8", 175 lbs, handsome, looking younger, sincere, caring, seeks sensitive white female, 50-55, for friendship and romance. Photo/phone. NYM T914.

Extremely Handsome, Very Successful—Special man, 43, seeks younger Italian woman for keeps. Your photo returned with mine. NYM B891.

Maybe Bashert, Maybe Not—First time ad, let's give it a shot. Attorney, 33, athletic, Jewish, handsome, romantic seeks attractive Jewish female who likes to have fun! Note/phone/photo. NYM T915.

STRICTLY PERSONALS

Seek Sunny, Funny—Nifty fifty male MD for best friend plus, to practice: 1) art and music appreciation; 2) how to dance while laughing; 3) happy option planning. (Note with phone initiates magical opportunity) NYM T916.

Desirable Widow—Mid 50's, Jewish, attractive, warm, fun-loving, seeks quality man who is sincere. NYM T917.

Have Lake House · Need Companion—Male attorney, 34, enjoys sports (waterskiing), WLIR, escaping the city, partying with friends. Seeks female, 20-30, very thin, with similar interests to share good times. Phone/photo/note. NYM B893.

Elegant Lady Lawyer—39, pretty, petite, athletic, great sense of humor, seeks marriage-minded, well-educated, refined man, under 50. NYM K435.

Yin Seeks Yang—Lively, sensuous, bright female, 31, requires dynamic Jewish male TLC, 30-38. NYM K436.

Bright, Bubbly, Cute And Caring—Charming, spunky, professional NYC lady (Fairfield County bred), likes tennis, squash, music, theater, traveling, the beach, candlelit dinners and laughing. Seeks well-rounded Jewish professional, 28-38, who is open, honest, ambitious, fun in sneakers or tux, for good times, friendship and happily-ever-after. Note/phone, photo a plus. NYM T922.

A Class Act—Pretty, slim, Jewish, intelligent, 25, 5'4", sensitive Long Islander who loves the Mets. Looking for tall, handsome, Jewish, non-smoking man, 27-35, sense of humor and heart of gold for relationship. Photo/phone. NYM T923.

Successful Tax Consultant—Sincere, handsome, bearded, 37, 5'8", seeks beautiful, confident, intelligent woman. Let's start something special. Note/photo/phone. NYM K459.

You Are Summoned—You being an intelligent, beautiful, active woman - to submit a note/photo so this 5'7", 34, handsome, Jewish, green-eyed, humorous attorney can discover a true love. NYM B897.

MD New To Town—Striking 32, 6'1", fitness fanatic; symphony, camping, beaches, *fashion, wants Jewish female, 21-26,* for fun plus. Photos. NYM K460.

A Short Note—Could be the beginning if you're interested in meeting a very attractive, slender, 5'5", exciting Jewish professional woman, 26. NYM B898.

Jewish Investment Banker, 28—Harvard overachiever, 5'8", handsome, adores tennis, values spontaneity, laughter, romance, seeks sexy woman for meaningful relationship. Photo/note. T924.

Vivacious, Tall, Attractive—Articulate brunette female, age 43, CT resident would like to meet warm, sensitive, intellectual male to share her love for literature, art, music and meaningful communication. NYM B913.

Beautiful, Successful Writer—Sophisticated tastes, warmth and wit, 5'8", 33, well-educated, giving. Love jazz, theater, the outdoors. If you're 30-45, a successful, handsome man, highly intelligent, caring and ready to share, send photo/note/phone and we'll talk. NYM T929.

Float Like A Butterfly, Sting Like A Bee—I'm looking for a very special lady, you see. She's gotta have looks, gotta have style, gotta send a photo with a great big smile. I'm a nice Jewish guy rushing 29, a guy like me is not easy to find. NYM T890.

Sexy College Administrator—35, seeks fun-loving, attractive, NJ/NY male mensch with wit/sensitivity. NYM K463.

Skipper 34' Sloop—Affluent businessman, 47, 5'9", 172, non-smoker, sensitive and witty. My interests include jazz, theater, movies, Chinese food, animals, football, NY Times, Manhattan and, of course, the water. Seeking female crew/companion for on land as well as on the water with similar interests. Non-smoker, brunette, under 35, with class and style. Photo a must. Note/phone. NYM B901.

Fallen Woman—Mid 30's, needs to be lifted by greying preppy or reasonable facsimile. NYM B902.

Younger Malcolm Forbes—Attractive, eclectic Wasp investment banker, interested in wine tasting, cooking, motorcycle touring and rock'n'roll. Seeking pretty, adventurous woman, 25-35, with similar interests who's not married to her job and still remembers how to have a good time. Letter and photo, please. NYM B912.

Almost Viceless— Recent immigrant from the Great Northwest. Non-smoking, boozeless 40 year old, 6', 170 lbs. Quiet product of a Norwegian Lutheran background but could loosen up for a slim, calm, thoughtful woman, 25-40, with physical appeal and an interest in the arts. NYM T925.

Very Attractive, Elegant Lady—Tall, slim, NYC, European-born with varied interests, creative work, seeks intelligent, successful man, 33-46, to share the present and future. Bio/photo. NYM K464.

What Is Important—Is that you like yourself - are attractive, bright, Jewish, 34-39, professional who's looking for a pretty, diverse lady, 34 to share in his happiness. Note/photo. NYM B907.

Priceless Treasure—32, very pretty, slim. Enjoys tennis, films, music. Seeks very successful, handsome, fit Jewish male, 30-42, who believes in happy endings. Photo please. NYM G813.

Vivacious, Fun-Loving Woman—Blue eyes, 37, Jewish, good figure, love life. Looking for sensitive, successful, Jewish professional, non-smoker, 40 plus, to enjoy good company and conversation. NYM K465.

Self-Awareness Takes A Long Time—But I'm getting there. Looking for woman on same trip. Jewish male, 39, professional (PhD), very attractive, athletic - interested in dancing, film, history and most other things life's about. Would appreciate phone/note/photo. NYM K424.

Invitation To Exotic Times—And special relationship with warm, attractive, Asian female, 30's. RSVP if you are a true gentleman, 33-45, successful, fun-loving, romantic and possess sensitivity and humor. Non-smokers. Photo. NYM T888.

Quality East Side Professional—Truly attractive Jewish female, Ivy grad, 27, with traditional values seeks compatible male with sense of humor, 28-37, interested in friendship, romance and more. Replies with photos receive priority. NYM T918.

Successful Female Exec—Youthful 44, stunning, feminine seeks male counterpart, 40 plus. POB 683, NYC, 10008.

NJ Tomato—Beautiful and bright from Somerset Hills area. Would love to meet that special gentleman between 50-65 with charm and class for adventure and fun! Note/phone, please. NYM T919.

Seeking Kindred Spirit—Bright, attractive, slim Mom, 40, professional, sensitive, sports-minded. NYM K455.

Brunette, 25, 5'2"—Slim, naturally pretty, fun-loving, romantic, conservative, outdoorsy, wholesome, well-educated, traveled and heeled. Seeks same in handsome, marriage-minded gentleman of quality. Christian, non-smoker, to 33. Note/phone/photo, please. NYM K456.

Barnabas Had Josette—And Maxwell Smart had 99, but I have yet to meet you! Jewish male, 28, 5'7", seeking female lead for combination Gothic romance/situation comedy. I'm intelligent, attractive, well-educated, and enjoy classical music, ragtime, theater, foreign languages and locales, and s-l-o-w dancing. You, being a sweet, intelligent attractive woman in her 20's, were made for the part. So whether it's Wuthering Heights or Brooklyn Heights, let's spend prime time together. Photo appreciated. NYM B894.

Cultural Enthusiast, White Male, 33—Professional, intelligent, MBA, athletic seeks brilliant white female to share plays, concerts, museums, brunch, folk music, romance, travel. NYM T921.

It's My Birthday · 43—Fun-loving, slim, petite, Jewish. Enjoys country drives, romantic dining, long walks, honest talks. Seeks successful, active, caring man who enjoys same. Photo. NYM B895.

Non-Yuppie-Type Man, 44—Very good-looking, works in film business, can fix own car and admires Vermeer. Seeks woman who is both strong-willed and feminine. Photo, please. NYM K457.

Pocono Mts—Pretty lady, 56, RN, tall, 5'8", *slender, frosted blond hair, brown* eyes. Refined, pleasant, wholesome. Happy in lace or jeans. Seeking tall, accomplished male to share summer adventures. Honesty and integrity a must. Photo/note. NYM K458.

Handsome, Adventurous, Jewish Man—35, 5'11", seeks special lady for relationship. *P.O. Box 314 Brooklyn, NY 11234.*

Handsome Prince Charming—Blue-eyed, bright Cameraman-Producer. I'm 39, adventurous, sweet, athletic and fun. Love country-living, Puccini and Motown. Seek very pretty, slim, creative, bright woman, 30-35. Note/photo/phone. NYM B911.

Flashdancing Breathlessly—Michael Nouri's looks and Richard Gere's sensuality in tall, athletic, empathic, erudite PhD psychotherapist/author, Jewish male, 33. Beals's verve, warmth, sought in well-educated, tall, thin, pretty female, 27-33 (any religion), ready for enduring involvement. Photo a must. NYM B833.

Luscious And Looking—Divorced, 40, feminine, sexy, slender, 5'2", athletic, successful, great cook, cuddler, Jewish, enjoy intimacy, desire committed relationship. You: 34-45, tall, Manhattanite, handsome, successful, strong, masculine, caring, non-smoker. Photo. NYM K438.

Sexy, Bright, Successful Copywriter—Divorcee - undiscouraged, still looking for *marriage and children. Very much a* New Yorker. Prosperous family background. Photo/bio/phone. NYM T930.

Attractive Adventuress—39, seeks charming male explorer, 38-45, for walk over the Alps into Italy. NYM K467.

Mommy And I—35 and 3, looking for special man, 34-41, to complete our family - Jersey shore. Must be casual, affluent, sincere. Photo, please. NYM K469.

Don't Be Alone—If you are a woman, 25-35, with halfway decent looks and brains, a more than decent Asian Dr wants to keep you company. Photo/phone. NYM B904.

Pretty Blue-Eyed Blond—Slim, Jewish, 35 (looks 25), successful in career, looking for equal success in personal life with Mr. Right. Love cooking, travel, exercise and family life. If you are Jewish, 35-40, sincere, attractive, educated and looking for Ms. Right, I am waiting for your letter. No baldies, potbellies or anyone under 5'9". NYM B905.

A Rare Find, 48, Handsome—Rich, semi-retired, ready to share life's pleasures with that beautiful, great-figured woman, no children, 32-43, with all the pluses. Photo/note. NYM B906.

One Special Man—Jewish physician, 27, 5'4", good-looking. Enjoys movies, travel, racquetball. Seeks slim, attractive Jewish female, 22-27, 5'0"-5'3". Photo/note/phone. NYM B867.

Ohio Gal With Motorcycle License—Left baling hay for NY's East Village. I'm proud to be from Ohio, but excited about NY. Love dancing, all type of dance performances, WBLS, romance movies and the water (swimming, water-skiing, etc.) Do you know how to clean a barn? Are you mechanically-inclined? And have you ever baled hay? If so, pick up a pen and write me a line. Oh, and also, please send a photo, if possible. NYM V869

Wall Street Attorney—Wasp, 33, handsome, amusing, traditional, seeks very pretty, slim, smart, Christian lady, 20-24. Note/photo/phone. NYM T928.

No Trivial Pursuit—42 years young, *physically fit and active. I enjoy the finer* things but would rather share them. Discipline, organization, trust and integrity describes puppies, scouts and me. I am interested in a sophisticated Jewish woman with similar qualities that is happy with herself and her work. Bright, 5'6" plus, well-built, 28-35, with recent photo/phone please. NYM B868.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 563

BY MARY ANN MADDEN

“I think of Joan not only as a comedienne but as a person with subtle style, uncompromising good taste, and, of course, loyalty . . .”— JOHNNY CARSON

“Cheese.”— SEAN PENN

“Admiral, get yourself over here and say hello to my better half.”— LETITIA BALDRIDGE

Above, famous lost words: unfamiliar quotations. Competitors are invited to devise one atypical remark for attribution to a well-known person, past or present.

Results of Competition 560, in which you were asked for two conversation fragments, each to contain a malapropism or other misturn of phrase.

Report: Some forced feeding here. Hard to do a double double entendre. Thank you for trying. And welcome back to Alex Vaughn. Repeats (duplicated here and from previous comps.): “It was a blessing in the skies.” “You know a leper cannot change his spots.” “She has a new leash on life.” “Hamburgers taste best on a Sesame Street bun.” “My money's in escarole.” “He has an edifice complex.” “You can't just taper off, it's best to quit cold duck.” “She just up and left him, livestock and barrel.” Never mind about me. You go to the seashore, I'll do the ditches.

First Prizes of two-year subscriptions to “New York” to:

“. . . thy will be done on earth as it isn't heaven . . .”
“. . . and forgive us our press passes, as we forgive . . .”
Clarita Mrena, Chevy Chase, Md.

“Pro hockey is a very fiscal sport.”
“Yeah. Especially for the gold tenders.”
Hy Komishane, Elizabeth, N.J.

Runner-up Prizes of one-year subscriptions to “New York” to:

“I hear those new contact disc players are spreading like wildflower.”
“Yeah, and the Japanese must be raking it in hand over fish.”
Murry Harris, White Plains, N.Y.

“My brother doesn't take his job seriously. He's just going through demotions.”
“Well, he was always the black sheet in the family, wasn't he?”
Mary Corrigan, Pawtucket, R.I.

And Honorable Mention to:

“When your rich uncle, the business mongol, passed away, did he leave you anything?”
“No, there was no will; he died interstate.”
Jack Ryan, N.Y.C.

“I hear Jack lost a lot of money when the market slipped because he bought Accidental Petroleum.”
“Well, that's what he gets for buying stock on margarine.”
Anna Lambiase, Brooklyn

“How long does your magazine perscription run to?”
“I haven't the vegas idea.”
Jeff Tenzer, N.Y.C.

“My daughter has just been made this year's valid dictorian.”
“That's nice, but such honors are a mere bag of tells.”
Milton Levin, Lawrenceville, N.J.
similarly: Emma Dolby, N.Y.C.

“If I confront her, it'll just open up a whole book of worms.”
“You're right, it's a regular panda's box.”
Tim Hanley, N.Y.C.

“I think my uncle has extrasensual perception.”
“Is that like some sort of sick sense?”
Chris Doyle, Burke, Va.

“He's real snooty, one of those Boston Brahms.”
“And she treats him like a scared cow.”
L. Soth, Northfield, Minn.

“How come your father won't let you read M&M magazines?”
“He's so old-fashioned, he's positively antedelorean.”
Viktor Blume, Sayville, N.Y.

“How much did your kids collect trick-or-treating for Unisex?”
“I'm not sure. I could give you a ballpoint estimate.”
Alex Vaughn, Old Lyme, Conn.

“Nothing goes better with Dover sole than peanut chardonnay.”
“That's nice, but I prefer mine with mad era.”
Richard P. Monley, Birmingham, Mich.
sp. ment.: Jay M. Tischenkel, N. Miami, Fla.

“This cafeteria is the worst—three days this week, tuna carousel.”
“Yeah, we should all sign a partition.”
Jack Rose, N.Y.C.

“Gee, do they really serve duck à la range at your cafeteria?”
“Yeah, it's one of the company's French benefits.”
Pearl Schenker, Flushing, N.Y.

“My grandson wants a psycho watch for graduation.”
“Oh, is that the one who is taking the silver-service examination?”
Dolly Hecht, N.Y.C.

“I can't get my son to practice the piano. I can't quote with him anymore.”
“Don't force him. Let him play for his own amazement.”
Tom Trainor, New Salem, Mass.

“I'm overworked, tired, lonely. I need a date with someone of the female genre.”
“Say no more. I know this great woman—she'll give you warmth, understanding, and lots of MSG.”
Mark A. Malcolm, Teaneck, N.J.

“My favorite dessert is the chocolate mouse.”
“Mine's babar au rhum.”
Tom Morrow, N.Y.C.

“Taxi—take me to the airport please, and stamp on it.”
“Your witch is my command.”
Morey Filler, M.D., San Francisco, Calif.

“For the sixties party, I thought I'd wear my hair buffoon-style.”
“I'm wearing a silk pants suit with tampered legs.”
June Beattie, S. Hadley, Mass.

“I'm here for a rude canal, how about you?”
“Oh, just one of those four-eyed treatments.”
Jill Martinson, Wheaton, Md.

“I've seen the cynic wonders of the world . . . but I'm glad to be home.”
“For me there's nothing like the natural and human racehorses of America.”
Helene Ellner, Richland, Wash.

“I've been told he was a member of the Ku Klutz Klan.”
“And to think we came within a hare's breath of hiring him.”
Louise Jackson, Tiverton, R.I.

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"She doesn't eat much because she has all that oedipus tissue."
"That's because she leads such a secondary life."
Selma Ellis, Glenview, Ill.

"My dad quit cigarettes. Now he's smoking those Penn and Teller cigars."
"Cigars, cigarettes. It makes no difference. They're all coughing nails."
Karen Bracey, Burke, Va.

"I'll have the goosegoose."
"... Make it the beef strongenough for me, please."
Lisa Giordano, Chattanooga, Tenn.

"... and at Yellowstone we saw Old Fateful."
"That's one hell of a geezer, isn't it?"
Elena Boshier, Centerville, Va.

"Ben Franklin showed what a smart cookie he was in 'Poor Riches Almanac.'"
"Yes. He had wisdom beyond his ears."
Scott Porter, Madison, N.J.

"Big deal, so they hired her as competition auditor."
"Well, at least she's gamefully employed."
Marc Doyle, Burke, Va.

For singles only:

"Can your paraclete talk?"
"You know, like the president's daughter, what's her name—Bette Davis."
"How is it that Selma can gouge herself like that and never gain an ounce?"
"She looks like the cat that ate the cannoli."
"Oh, she couldn't see the forest through the trees."
"Well, I think it's just a tempest in a D cup."
"Did you know that the English prime minister during WWI was Boy George?"
"Who could know? The guy was a guest on 'Wall Street Blues.'"
"I just read Thomas Gray's 'Allergy in a Country Churchyard.'"
"Man, that hat is cool. It makes you look like Beau Bridges."
"In physics, we're studying our committee's principal."
"My son says he's decided to practice friendsick medicine."
"My lawyer is tops in the field of liar ability litigation."
"I wouldn't go through that for all the trees in China."
"That pup was the pig of the litter."
"Yes. He's our next store neighbor."
"That's right. It's like carrying colds to Newcastle."
"I hear they just bought a summer place in Kennedybunkport."
"When I was a kid, I went to the movies every Saturday to see a whore's opera."
"No one belts out the national anthem like that Mets old soprano."
"I'll have a Roman coke."

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 563, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 30. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 30–July 7 issue. Out-of-town postmarks are given three days' grace. ■

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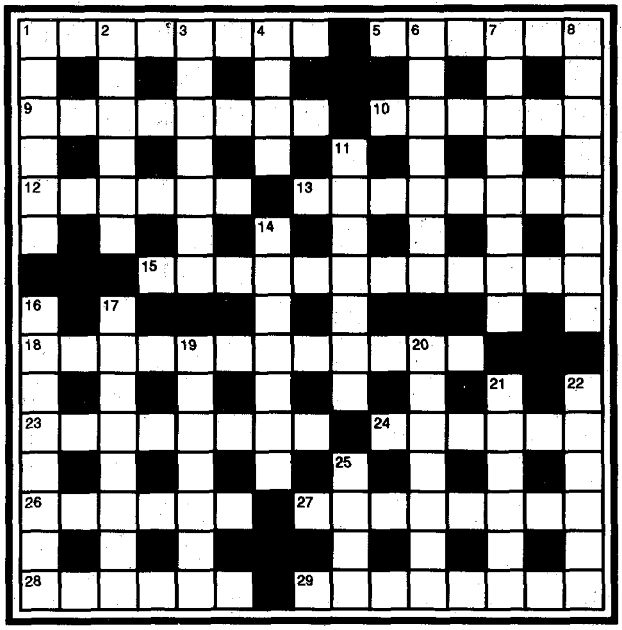
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Manicurists' manual? (8)
5 Rises to obtain drink. (4, 2)
9 Boxer and another dog I enter for the record. (8)
10 Senior lady is a bit taken aback when there's a chap around. (6)
12 Recording is out of key. (6)
13 Hit and run? That's careless! (4-4)
15 Cleanest side—that's where the cooked meats are sold. (12)
18 Is not solaced, maybe. (12)
23 Working in the foundry, crumbles, decaying. (8)
24 Perhaps a start for the layers. (6)
26 In the ranks, we see colourful neckwear. (6)
27 Cocoa's in order for the party. (8)
28 Local authority levy on a sailor? (6)
29 Where to purchase cheap Chinese vessels? (4-4)



DOWN

1 Wanting to stick something sharp into the pig? (6)
2 Points to the way—only to say it's not there! (6)
3 It weighs whatever is left over. (7)
4 Duck on purpose in the river. (4)
6 No longer stout and is now a model. (7)
7 Sea that's full of weed—has gas in it too. (8)
8 There's taste in this swansong. (8)
11 Pay bill in flexible fashion. (7)
14 French leader is certain to crack. (7)
16 Motored East by a diversion, getting instrument for the cab. (8)
17 Luce seen squirming in nets cast out will be good to eat. (8)
19 One of last year's runners? (3, 4)
20 A bird or two. (7)
21 Disappear just as transport is going to the hospital. (6)
22 Fall unconscious briefly, due to insect turning up inside hat. (3-3)
25 It's greyish-yellow inside the cruet. (4)

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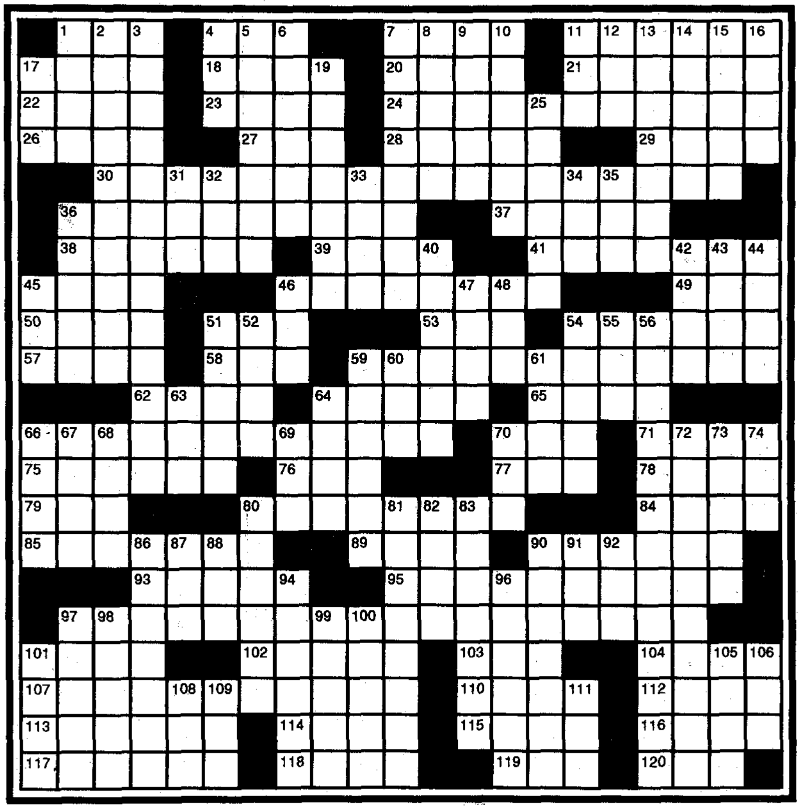
'SALAD DAZE': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Vim
4 Billboard info
7 N.Y. art showplace
11 Bike for Daisy
17 —— -Coburg
18 Grieg's Gynt
20 Burden
21 Small circle of color
22 Northern porgy
23 TV's "—— -Team"
24 Church suggestion?
26 Weft's crossthread
27 Suffix with violin
28 USMA grad
29 Yugoslav alias
30 Why the hedge is red?
36 What Caesar fought?
37 Gone from the plate
38 Lacking sagacity
39 Birthday treat
41 Memo need
45 What George could not tell
46 Nightingale's kin
49 Swiss canton
50 After sol
51 Kind of trip
53 Boo or bally follower
54 Pay by credit card
57 Diver Louganis
58 Peace, in Ponce
59 Sot's expression of gratitude?
62 Call a cab
64 Pickling solution
65 Three Little Pigs' enemy
66 1973 film?
70 Himalayan ox
71 "—— be in England . . ."
75 Titillates
76 Virgo-Libra mo.
77 One's born days
78 British stoolie
79 Doleful
80 Less lenient
84 Hindu misters
85 Supporting framework
89 Charlie the sleuth
90 One-celled animal
93 Mubarak's capital
95 Not a tennis has-bean?
97 Nickname for Rocky?
101 High time
102 Contour feather
103 Stalemate
104 Dept. heads
107 Pay raises?
110 Ukrainian saint
112 Countless years
113 Admiral Doria
114 Hawaiian goose
115 Navigation hazard
116 Helen's home
117 Start of a Marx brothers title
118 Spanish mlle.
119 Banned pesticide
120 Tobacco oven: var.

DOWN

1 Tailless rodent
2 Long-distance commuter
3 Heavy desk accessories?
4 Likely
5 Split open, in botany
6 Teeter-totter
7 Clams, snails, etc.
8 —— a million
9 Toned down
10 Insightful
11 Tic- —— -toe
12 Plural of be
13 Roman Poseidon
14 Novelist Lessing
15 Israeli resort
16 Salad dressing, for short
17 Compass letters
19 Profitless scurry
25 Burmese diplomat
31 Yale's nickname
32 Third word of "America"
33 Toward the mouth
34 Where SHAEF was
35 Do it in Las Vegas
36 Of the throat
40 Allen and Frome
42 Knit's opposite
43 Ship of myth
44 Word to the wides
45 Math. course
46 Actress Russell, familiarly
47 Top-drawer
48 Korean G.I.
51 De Mille movies
52 Extravaganza
54 Strangle
55 Henry V, as prince
56 New York senator?
59 —— of Capricorn
60 Batter's hope
61 Booty
63 All in favor say it
64 Brother, to Uncle Remus
66 Partner of furious
67 Khayyam
68 Discourteous
69 They come before U
70 Maneuverable, at sea
72 Omens
73 Juror's interest
74 Gives the go-ahead
80 Celestial being
81 Malaysia's waters
82 Hebrew letters
83 Charades player
86 Theater backdrops
87 Indochinese native
88 Used bulbs
90 Stated without proof
91 Tormé of song
92 Navy agcy.
94 Oil glycerides
96 Inserted brads
97 "The war —— war"
98 —— candle to (compare)
99 Printer's aide
100 Concerning
101 College sports gp.
105 Radish, e.g.
106 Ship's curved timber
108 Cartoonist Gardner
109 Between Sun and sen
111 Sternward



Solutions to last week's puzzles appear on page 134.

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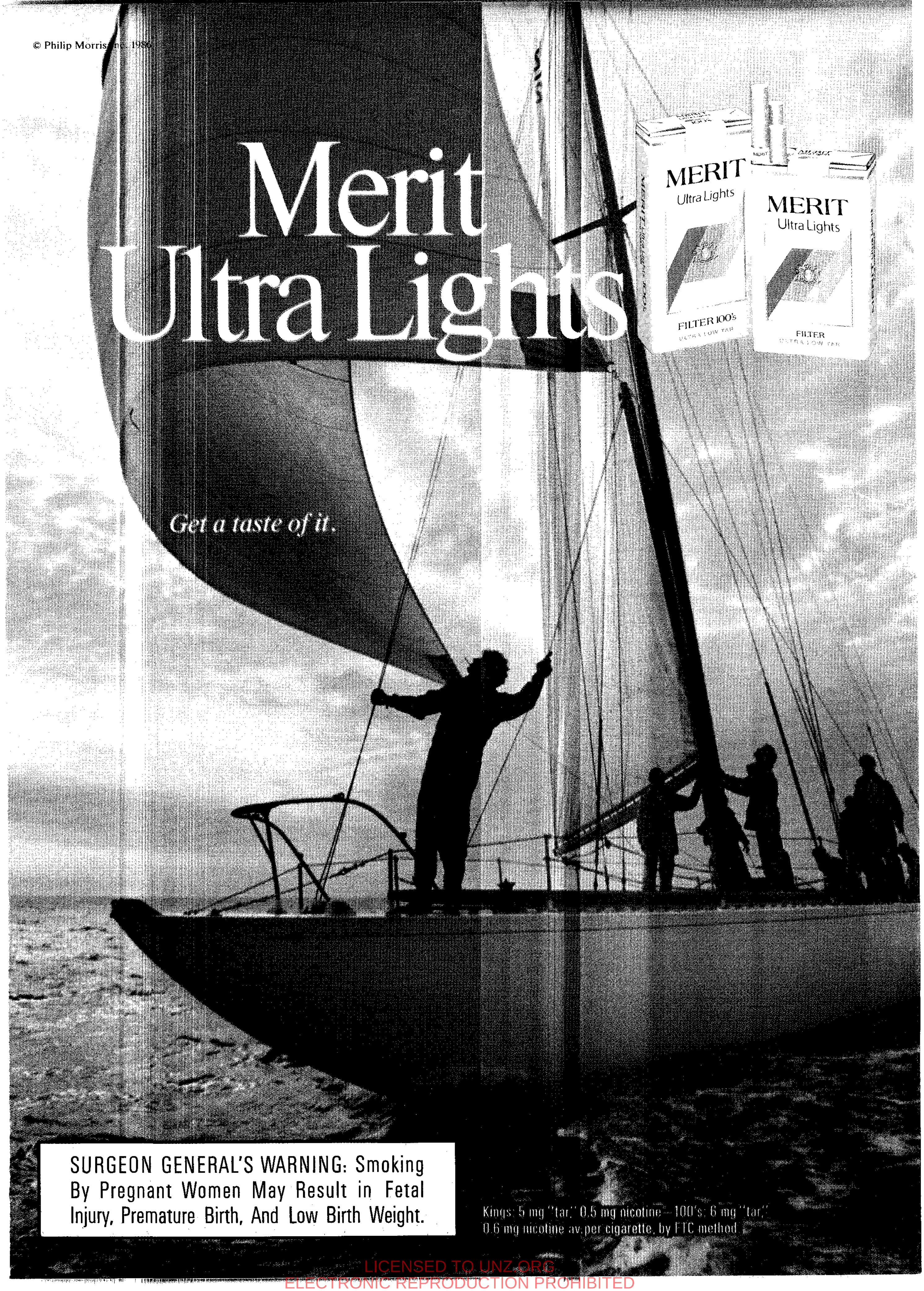
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